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READING AND SPEAKING
FAMILIAR TALKS TO THOSE WHO WOULD
SPEAK WELL IN PUBLIC; WITH A
THOROUGH PRESENTATION OF
MANDEVILLE'S SYSTEM OF
SENTENTIAL DELIVERY

BY

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THIRD EDITION, REVISED AND ENLARGED



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INTRODUCTORY.

THIS collection of suggestions to would-be speakers consists of most informal talks on matters of importance to all young men; for we are a nation of speech-makers. Wendell Phillips used to say that as soon as the Yankee baby could sit up in his cradle he called the nursery to order, and proceeded to address the house. There are some rules in the book, but they are those which my experience has taught me ought to be known by every speaker; and as there are not so many as to be burdensome, I trust that they may be learned by every young man who has this book.

I have put upon these pages suggestions not usually found in print. Some of them may seem trivial; but I have been making them to students in the class-room over and over again. Why not print them?

I do not claim any originality, or to say what has not been said in one way or another by many teachers. Indeed, there is no new road to successful public speaking. But I have tried to group together, in small compass and convenient form, suggestions, rules, hints, encouragements, warnings, examples, illustrations, all having bearing on the "noble art of oratory," and all likely to be helpful.

My one aim is to help young men to a natural, comfortable, manly, forceful manner of speech in public. That is not oratory; but it is a long stride towards it. If they add these suggestions and rules to the solid foundation of

knowledge, of acquirement, the result of diligent and patient study, and if, moreover, they have the "oratorical instinct," then I am sure the results will not be fruitless.

The book is meant for the class-room, for the teacher, for the student, as well as for the general reader, and I have endeavored to give abundant opportunity for putting the suggestions and rules into practice. Practice is the main thing. The student must do the work; the teacher may help him do it on the right lines.

My thanks are due to the distinguished gentlemen who so kindly responded to my request for suggestions to young men who wish to be public speakers. The chapter containing their suggestions is certainly the most interesting and helpful in this volume.

I also desire to acknowledge my obligations to Messrs. D. Appleton & Co., New York, for permission to make the use I have made of Mandeville's "Elements of Reading and Oratory"; to Messrs. Funk & Wagnalls, New York, for permission to quote from Shepard's "Before an Audience"; to the Penn Publishing Co., Philadelphia, the publishers of Henry Ward Beecher's "Oratory," from which, by their kind permission, I have taken extracts; and to Messrs. Houghton, Mifflin & Co., Boston, publishers of the Essays of Ralph Waldo Emerson.

READING AND SPEAKING.

"I hope that you will from the start cultivate *Elocution*. The power of speaking with grace and energy, — the power of using aright the best words of our noble language, — is itself a fortune, and a reputation, — if it is associated and enriched by knowledge and sense. I would, therefore, give a special attention to all that is required of you in this department. But not one study prescribed by the government is to be neglected." — RUFUS CHOATE, *in a letter to his son, then a student in Amherst College*.

"Eloquence is the power to translate a truth into language perfectly intelligible to the person to whom you speak." — RALPH WALDO EMERSON.

"I define oratory to be the art of influencing conduct with the truth set home by all resources of the living man." — HENRY WARD BEECHER.

"Deliberative eloquence, in its highest forms and noblest exertion, is the utterances of men of genius, — practiced, earnest, and sincere, *according to a rule of art*, — in presence of large assemblies, in great conjuncture of public affairs, to persuade a people." — RUFUS CHOATE.



READING AND SPEAKING.

CHAPTER I.

CONTROL OF THE BREATH.

Their words are natural breath.

Tempest.

'Tis breath thou lackest.

King Richard II.

How art thou out of breath, when thou hast breath to say to
me that thou art out of breath?

Romeo and Juliet.

Well, breathe awhile, and then to it again.

King Henry IV.

My first suggestion is that you learn to breathe properly. Nothing is more important than the ability to control the breath. It is not my province to speak of the physiology of the vocal organs, of the lungs, of the chest cavity, of the midriff or diaphragm. Any modern elementary work on physiology will furnish all the necessary information at a trifling expense of money and time. I do not claim that there is anything new in what I shall say. There are several authorities on the subject. Sir Morell Mackenzie, Oskar Guttman, Leo Kofler, have given valuable suggestions; and so have Dr. Lenox Browne and Emil Bhenke in their "Voice in Speech and Song," a work which I can recommend, and to which I am indebted for much that follows.

There are three ways by which the chest may be enlarged and air taken into the lungs.

1. By raising the shoulders, collar-bones, and upper part of the chest. This is called **clavicular** or **collar-bone** breathing.

2. By extending the lower or floating ribs sideways. This is called **lateral** or **costal** breathing.

3. By flattening the midriff or diaphragm, — the “great breathing muscle,” as Dr. Oliver Wendell Holmes calls it. This is called **midriff** or **diaphragmatic** or **abdominal** breathing.

The lungs rest upon the midriff ; and, when this powerful muscle is flattened, they must follow. At the same time the abdomen is protruded, because its contents are pushed downward by the midriff. The lower ribs are also pushed out by the same muscle, so that costal and midriff breathing take place together almost invariably. I believe that the best authorities agree that they should take place together ; thus the chest cavity is enlarged where its walls offer the least resistance, and where the lungs are the largest.

No speaker should ever employ clavicular breathing even in combination with costal and midriff breathing. It forces the upper chest walls up against the root of the throat, and has a tendency to congest the blood-vessels and tissues there. It necessitates controlling the exit of the breath by the glottis, which was not made for that purpose. Throaty tones, “speaker’s sore throat,” and kindred troubles are largely due to this method of breathing and of controlling the breath. It follows that an abandonment of clavicular breathing, and the practice of deep breathing (costal and midriff breathing combined) often cure sore throats, and correct faulty tones.

When the speaker breathes — *inspires* — by flattening the midriff, he is able to control the breath by that strong muscle. As long as he holds it down, the air that he has taken in remains in the lungs, just as water remains in the cells of a sponge as it lies in the open hand. Close the

hand, and the water is squeezed out. Close the hand slowly, and the water oozes out slowly. Relax the midriff and lower ribs slowly, and the air will leave the lungs slowly. The throat ought to have nothing more to do with controlling the breath than the chanter of a bagpipe has to do with controlling the air in the big bag under the piper's arm. The throat—the vocal organs—should be used to speak with. All its muscles should be relaxed, and the speech organs should merely use the air as it passes from the lungs through the mouth. And no more air should be allowed to pass out than is needed for speech.

I am now speaking with no design of being scientifically accurate. I am striving to give you impressions only.

Dr. Browne lays down this rule: "The criterion of correct inspiration is an increase in the size of the abdomen and of the lower part of the chest. Whoever draws in the abdomen and raises the upper part of the chest in the act of filling the lungs, breathes wrongly."

There are a few very simple exercises, which, if practiced regularly, will give you control of your breathing, and, to a great degree, of your voice. They should be practiced when there is no restricting clothing to interfere with the freedom of the waist. After going to bed at night, and before getting up in the morning, are good times. Many of my pupils practice them in the gymnasium, stretching out flat on the mats, or on the inclined surfaces of some of the large pieces of apparatus.

EXERCISES IN DEEP BREATHING.

Lie flat on the back, placing one hand lightly on the abdomen and the other on the lower ribs. This is that you may feel what is going on down there, and get distinct impressions. Endeavor to expand the lower ribs and raise

the abdomen slowly and steadily ; at the same time breathe slowly and steadily through the nostrils. If the ribs are expanded, and the midriff flattened, the air must come into the lungs, just as when you open your fingers the air will fill the cells of a damp sponge which you have squeezed in your hand. If you breathe deeply, the ribs must expand, and the midriff flatten. But I find that most persons get the best impression of deep breathing by putting their attention more upon the movements of the ribs and abdomen than upon the thought of taking in air. Some find it difficult at first to get any movement of the ribs and abdomen. Of course, the abdomen is moved simply because the midriff pushes down upon its contents ; but at first to most persons there is no sense of movement in the midriff. Never mind that ; look for its effects in the distended abdomen.

Right here I wish to guard you against the idea that you must see how far out you can push the abdomen. You are to strive to get a large expansion of the lower part of the chest cavity.

Having thus taken a deep breath, which, as it seems to you, has caused the ribs and abdomen to move, or, better still, having by the expansion of the ribs and the distension of the abdomen filled the lungs with air, hold it there a few seconds, not over four or five. Do not hold it by closing the glottis, or, as it seems to you, by shutting up the throat, or closing the air passages. Hold it by keeping the midriff down, and the ribs expanded. As long as you thus press firmly down and out, no air can leave the lungs, however wide open the throat, mouth, and nostrils may be.

Having thus held the breath four or five seconds, expel it suddenly from the lungs as completely and quickly as possible. The result will be a complete collapse of the

lower part of the body. The midriff will fly back, the ribs fall to their place, the abdomen sink down. I have been thus minute in giving these directions, because of the importance of the exercise. I will repeat the directions briefly.

I. Inhale slowly through the nostrils, expanding the lower ribs, and flattening the midriff. Hold the breath four or five seconds by keeping the midriff down. Then expel the air sharply and quickly through the mouth.

Repeating this for two or three minutes, you will have a realizing sense that the muscles about the waist are having a new experience. Do not fatigue them. Do not overdo any of these exercises.

After practicing the first exercise until the midriff is under pretty good control, take up the second exercise. It is just the opposite of the first.

II. Inhale very quickly through the mouth, so that the ribs and midriff will respond quickly. You may find it easier to give your thought to the expansion and distension of ribs and abdomen, getting the impression that their movement brings the air into the lungs; which is the fact. Hold the breath as before, and then exhale very slowly and steadily through the mouth, controlling the breath entirely with the midriff.

This at first will be difficult. The tendency will be to expel the air in jets and spurts. Practice until you can hold a lighted candle before your mouth and empty the lungs without causing the flame to flicker. A feather will serve instead of a flame while practicing on your back. Afterwards, when sitting or standing, the lighted candle will be best. It is this control of the outgoing air that will do much towards giving you a firm, steady voice, and towards curing a throaty tone. In practicing this exercise keep your attention on the midriff. Do not think of the

throat. All the muscles there should be relaxed. Remember this when you come to speak; and whenever your throat begins to feel tired, whenever you are conscious of a throat, turn your attention to the midriff, and by a steady pressure there take the strain from the throat.

III. The third exercise consists in breathing in slowly as in I., and breathing out slowly as in II., holding the breath as in each.

After a week of practice the breath may be held a little longer each day; but it should never be held over twenty seconds. These exercises are not worth reading about unless they are regularly and persistently practiced until the habit of deep breathing and control of the midriff is attained. Practiced for four or five minutes two or three times a day, two or three minutes five or six times a day, a minute ten or twelve times a day, they will do much for you. Such practice is better than half an hour once a day. Do not overdo the exercising when you begin. Make haste slowly. After getting pretty good control of the breath while lying flat on the back, try the exercises while sitting erect in a chair, with the shoulders well thrown back. Then practice while walking. Keep at it persistently until the habit of breathing correctly is acquired.

I might fill several pages with the experiences of those who, by faithfully practicing these simple exercises, have been wonderfully benefited. I will content myself with quoting the testimony of Dr. Lenox Browne.

“ It must be borne in mind that unflinching regularity in this matter is of the greatest importance. Exercise in moderation, regularly and conscientiously repeated, will increase the breathing capacity, improve the voice, and make speaking easy. It may change, and has changed, the falsetto of a grown man into a full, sonorous, man's voice; it may restore, and has restored, a lost voice; as it also may cure, and often has cured, clergyman's [speaker's] sore throat. It will certainly turn

a greater quantity of dark blue blood into bright red blood ; the appetite will increase ; sounder sleep will be enjoyed ; flesh will be gained ; and the flabby, pallid skin will fill out and get a healthy, rosy color. All this, and more, may be, and often has been, the result of lung gymnastics carried on in moderation and with perseverance. It is needless to add that a man will no more improve his breathing by fitful and exaggerated exercises, than he could hope to become a proficient upon the violin by practicing once or twice a month for six hours at a stretch."

I believe that I have given enough suggestions to enable any one to acquire the habit of deep breathing. To those who wish to study the subject further I recommend the authors I have named, and also a very interesting article on "The Relations of Diaphragmatic and Costal Respiration," published in *The Journal of Physiology*, Vol. XI., No. 3, March, 1890.

Never, in exercising or speaking, strive to fill the lungs as full of air as possible, or to hold the breath as long as possible. Both are injurious. The lungs should be constantly replenished with air, so that there shall be an ample supply for the speaker ; not an over-supply. Therefore, in speaking, take breath at every opportunity. Do not see how far you can go in a sentence without taking breath. It is fatal to good speaking, for it is certain to induce hurried speaking, the voice growing weaker and weaker as the breath becomes scantier. The Rev. J. P. Sandlands, in his book, "The Voice and Public Speaking," says : "It will be found, after considerable practice, that it is possible to take in sufficient breath for reading a very long passage. I have myself read in the churchyard, on a cold afternoon, the whole of the Lord's Prayer, after a single inspiration." It is difficult to decide which is the worse — the advice given, or the taste that permitted the publication of this peculiar devotional performance.

CHAPTER II.

FAULTS, AND HOW TO CURE THEM.

For heaven's sake, speak comfortably. *King Richard II.*

Why, masters, have your instruments been at Naples, that they
speak i' the nose thus? *Othello.*

WHAT sort of a voice have you? High pitched or low? Weak or strong? You do not know? That is not surprising. It's a wise man that knows his own voice. When the phonograph is so improved that sound can be reproduced, minus the peculiar phonographic quality that now characterizes it, men may easily learn to recognize their own voices. Even as it is, you can recognize the reproduced voice of your friend who has talked to the phonograph. Talk to it yourself, and see if you ever heard that voice before.

What are your faults as a reader or speaker? Do you articulate poorly? Do you lisp? Do you talk "through your nose," as we incorrectly say? Do you begin your sentences with a yell and end them with a gasp? Do you "make faces" when you speak, or is your face as expressionless as a pan of milk? Do you slouch, or straddle, or strut before your audience? Do you finger the skirts of your coat? Have you *any* bad habits? Of course you do not know. If you did, you would cure them; or try to. It does not need an experienced and high-priced teacher of elocution to tell you of your faults; although, undoubtedly, such an one could best put you in the way of overcoming them. But, unfortunately, good

teachers of elocution are not always available, and it is not always safe for a person to try to cure himself, particularly when he has no means of diagnosing his case.

One of the worst tones,—and when I thus use the word “tone,” I mean what Webster defines as “an affected speaking, with a measured rhythm, and a regular rise and fall of the voice,”—one of the worst tones I ever heard was possessed by a young man with oratorical aspirations and weak lungs. To strengthen his lungs, he was advised to read in the open air ; so, one long vacation, he armed himself with a volume of Webster’s orations, and all that summer made the pasture and the wood-lot ring with the weighty sentences of the Defender of the Constitution. He strengthened his lungs, and developed a sing-song which he was never able to overcome.

Another young man came to my class with a very pronounced and disagreeable tone. I called his attention to the fault, and suggested that, in addition to his regular class work, he read aloud daily to some one who should tell him when he departed from a natural, conversational manner. Fortunately, he could have for his critic his intelligent mother. He read aloud to her daily and often ; read newspapers, novels, his lessons, anything, endeavoring constantly to “tell it” in the most natural way. She was a careful critic, and kept him to his work. At the end of six months he could read and speak remarkably well ; and the tone never showed itself except in moments of unusual excitement. He could have cured himself entirely ; if, indeed, he has not. Such faults will not disappear in a day, nor in a week, nor in a month ; but they can be cured by patient persistence.

A gentleman was called from active business life to a professor’s chair in a technical college. He found it

necessary to lecture, not only to his students, but before various associations. He asked me to hear him read, and to criticise and suggest. He lisped; "r" was as unknown to him as to Dundreary, with his "wow, and wumpus, and wiot," and he had a weak voice. In a few lessons I pointed out these defects, of which before he had known almost nothing, and advised him as I had advised the student. The professor read daily to his wife, and practiced on a list of difficult words which I made out for him. The result was a rapid and almost surprising improvement. But he worked very hard.

It was some time after I had begun preaching this practice to those who came to me for help, that I chanced upon this paragraph in an article entitled "How to Read Well," by Edmund Shaftesbury, the author of several works on voice culture and elocution : —

"The person who desires to acquire the colloquial style should take a newspaper and select some short sentence, and say this aloud to some person in his presence. For instance, to-day's paper contains the following: 'The heat of yesterday was so intense that many persons were prostrated.' If you *say* this, the person hearing it will suppose it is a remark of your own. It is better to sit behind the person, so that the paper may not be seen; then read as many selections from it as possible, trying in each case to deceive your hearer. A pupil, who was a most unnatural and affected reader, adopted this method to cure himself. He reports: 'One evening I was alone with my wife, and taking up the paper, I tried to read the following in a colloquial manner: "Miss Gracie Smith, who recently arrived in this city, is as beautiful as she is accomplished. Few persons can resist her charms." My wife immediately arose and said, "And what do *you* know about Miss Smith?" "I know nothing," I said; "I was merely reading to you from the paper." "Oh, I thought you were talking!"' Every reader should practice in this manner until perfection is reached."

So, you see, you may help yourself by getting a friend to help you. The teacher of elocution could help you

better than the inexperienced friend, probably; but it is not every one who can afford to take one or two lessons a day, six days in the week for six months. But that is exactly the way to break up bad habits of speech. It is the constant daily practice, day after day, whether you feel like it or not, that brings the unruly tongue into subjection, makes the weak voice strong, enables the high-voiced speaker to hear his own squeak and to place his tones where they belong, or the indistinct growler to develop a ringing baritone. The teacher may tell you just what to do and how to do it, but twelve hours later you do not know whether you are doing what he told you to do, or not. It is well for those who take lessons in elocution, to be accompanied by a friend, who shall also hear the lesson, and then help the pupil carry out the instruction.

But suppose that there is no teacher of elocution, and you learn that your voice is pitched too high. How are you going to lower it? You have not known that it was too high. It has always sounded well to you. You must have some assistance, and your assistant must, if possible, imitate you, to show you how you speak. Then you must try to imitate some one who speaks well. With breath well controlled, with throat relaxed, with mouth well open, strive to speak in a big, strong voice. Think of the sound as big and round, and send it out. Think of the sound as coming from the chest, and roll it out. Work away, with the aid of the friend, — brother, sister, mother, wife, roommate, whomsoever, — who shall guard you against a throaty grunt or a husky growl; who shall tell you when you produce a good sound, so that you may learn to hear it, and thus cultivate the ear as well as the voice. Read anything you please; but the more open vowel sounds — *ahs* and *ohs* — there are, the better. Do not hurry; keep plenty of

breath in the lungs ; and, above all, do not tire the throat. Say to yourself constantly, "I will get this voice down." Try, always, to talk in a low tone. Ask your friends to tell you when you are "getting high." **Think** in a low voice. The expert teacher can do wonders in "placing" a voice ; but much can be done without the expert teacher. The end you aim at is to **acquire the habit of speaking in a lower key.**

All this applies equally well to the person whose voice is pitched too low. Let me quote a paragraph from a lecture on "Common-Sense Elocution," delivered by the Rev. J. M. Buckley, D.D., the editor of the *Christian Advocate* : —

"Many a man is born with a bass voice. I had such a voice. I used it without skill. A Professor of Elocution, who was a master, took hold of me. He told me to get a melodeon. I did so ; and every morning I took the pitch G, and then the pitch C, and practiced speaking. Then I took a tuning-fork into the pulpit and took the pitch C. I went on practicing, until I can now stand before an audience, and pitch my voice to meet any requirement. I then took to walking in the woods and practicing. I say this much, because I want to show what can be done with the voice."

It does not follow that you must learn to pitch your voice at C exactly, or at G precisely, — though the more exact the ear and the more complete the control of the voice the better, of course, — but you must learn to know, to hear, when your voice is too low or too high, too weak or too strong. I am sure I cannot do better than to quote a page or so from the lectures of the late Nathan Shepard, published under the title, "Before an Audience." They were written especially for students preparing for the ministry ; but the book ought to be in every would-be orator's hands, despite the author's rather unreasonable opposition to all "elocutionists," and all their methods.

"The pupil in vocal music," he says, "practices occasionally; the pupil in public speaking must practice incessantly. That is, he is to speak in the coveted tones whenever he speaks, whether in public or in private. And as, on the one hand, the pupil in singing may talk in whatever voice he chooses, so long as he sticks to his 'part' while singing, so, on the other hand, the pupil in speaking will find that, however much or well he may sing in a baritone, he will still talk in the key of the cockatoo.

"You are invariably, not occasionally, but invariably, to use the strongest tone you can create. Joke in it, and shout in it, and whisper in it. Yes; and think in it. You can think in it (after you know how) as easily as you can speak in it. Great actors know how. They go over their 'part' with vehement reflection. The late Mrs. Siddons spent hours of silent meditation upon hers. It is not an occasional exercise I am talking about, like the 'lessons in elocution' with which quacks lie in wait at the pockets of preachers, who ought to know from experience that the root of the matter is in the intellect, the reason, the understanding, the reflective faculties, the perceptive faculties, and all the rest of the faculties. . . . But whatever be its name, or nature, or origin, or cause, this offensive tone, and every other offensive tone, can only be effectively and permanently removed by willing its removal. It is sufficient for the elocutionist and actor and singer to get rid of it occasionally; and, even then, only by a use of the will. But the public speaker must rid himself of it perpetually; since it is perpetually that his art calls for its removal.

"This new voice is a new language, and should be desired and acquired as such. It necessitates pains and thought and consecration and continuity like that bestowed upon the acquisition of any other foreign language; and, like every other foreign language, you will never learn to converse in it or speak in public in it, unless you talk in it incessantly. In spite of your utmost exertions, it will slip away from you often before you get hold of it permanently. You will forget and forget and forget this lesson in self-discipline and self-drill, and in knowing what you and your voice are about, and will find yourself saying, 'How are you?' or, 'What a hot summer we are having,' or, 'Let us sing the forty-fifth hymn,' or, 'May it please the Court, Gentlemen of the Jury,' in the old natural falsetto which came to you through negligence, instead of in the new and equally natural baritone which comes to you by the use of the will and knowing what you and your voice are about.

"The value of a vigorous, flexible, mellow baritone for public speaking cannot be overestimated. It is a richly paying investment. It covers a multitude of minor sins. It compensates somewhat for deficiencies in rhetoric and thought. There is health in it, and dignity, and manliness, and character."

True, every word of it.

Suppose that you learn that you speak too fast, or that you drawl, or that your articulation is faulty, that your tongue refuses to obey you, that your lips are stiff and unwieldy. You have not thought of these things before. Now you hear, and feel, and know them, because they have been pointed out to you. What are you to do? Why, strive to overcome these faults, of course; just as you would try to overcome a tendency to toe in, or to stoop, or to carry your hands in your trousers pockets, or any other bad habit. Read daily, speak daily,—before a critic if possible,—with this end in view. If you find it next to impossible to say distinctly, "it sufficeth us" or "selfish spirits," if "r" is a difficult letter to speak and "dst" a difficult sound, practice speaking them; get command of them.

Most manuals of elocution give lists of these difficult combinations; or you can make your own list. Keep the difficult words and sounds constantly in mind, and spend idle moments, when walking, waiting, courting sleep upon a wakeful pillow, in repeating and mastering them.

In "Voice in Speech and Song" there are some simple exercises given for strengthening and controlling the muscles of the lips and tongue. You will be surprised to find how difficult these simple exercises are; but it is not surprising. You probably have never used these muscles properly, or, at least, consciously, and they must be taught to obey the will. The exercises should be practiced before

a mirror. A hand-glass is best, so held that a strong light may fall upon it and be reflected into the mouth.

EXERCISES FOR THE LIPS.

I. Open the mouth as widely as possible every way; look at the tongue, the soft palate, and the back of the throat. Then shut the mouth again. Repeat this several times.

Very simple? Yes. But just notice that a minute spent in this exercise shows you that it is an exercise which makes you extremely conscious of several muscles you had never thought of before.

II. Open the mouth widely enough to put two fingers between the teeth; then smile so as to draw the corners of the mouth sideways until they are each bordered by a little perpendicular line. Now suddenly alter the shape of the mouth by protruding the lips as much as possible, with only a small opening between them, as in whistling. The changes must be quick and smart. Repeat this several times. If it makes you laugh, so much the better; for that will put you in a good temper, which may be useful to you in going through a few apparently still more absurd exercises.

III. Smile, with the lips firmly closed, drawing the corners of the mouth as much sideways as possible. Then smartly protrude the lips, still firmly closed, with no aperture whatever. Repeat this several times.

EXERCISES FOR THE TONGUE.

I. Open the mouth widely. Put out the tongue straight as far as possible. Draw it back smartly, and try to let it lie flat and low, but touching the lower teeth all around. Repeat this several times. In this, as in the remaining tongue exercises, great care must be taken to keep the lips and the lower jaw perfectly still.

II. Put the tip of the tongue against the lower front teeth, and then push it out as far as possible; this will, of course, completely roll it up. Then draw it back smartly, as in Exercise I. Repeat.

III. Keep the root of the tongue as flat as you can, raise the tip and push it perpendicularly and quite slowly towards the roof of the

mouth. Then lower it again as gradually, until it has once more assumed its original position. Repeat.

IV. Raise the tip of the tongue as in Exercise III., and move it gradually from one side to the other, so that the highest point of it describes a semicircle. Repeat.

I know of nothing of the kind more helpful than these tongue exercises. They are based on common-sense. The flute player practices his "tootle-tootle-tootle," or "tucka, tucka, tucka" for months, that he may acquire facility in the art of double-tonguing. Why should not the speaker strive to get his tongue under like control? I have known more than one person, by endeavoring to practice these movements, ascertain that he was tongue-tied: not enough perhaps to affect his speech in ordinary conversation, but enough to render clean-cut articulation difficult, or impossible. Such a person should go to the best surgeon available for advice. The knife sometimes is used to good effect then. Again, let me warn you against overdoing these exercises. They will be found to be very fatiguing at first. "A little and often" is a good rule.

CHAPTER III.

CONSONANT SOUNDS.

I abhor such fanatical fantasms, such insociable and point-devise companions; such rackers of orthography, as to speak dout, fine, when he should say doubt; det, when he should pronounce debt; d, e, b, t; not d, e, t. He clepeth a calf, cauf; half, hauf; neighbour, *vocatur*, nebour, neigh, abbreviated, ne. This is abominable (which he would call abominable).

Love's Labor's Lost.

You should combine with the exercises just given, practice in the consonant sounds. If you will notice carefully, you will see that indistinctness in articulation is due, almost always, to a failure to give the consonants their proper value, particularly when they stand at the end of words. The words, "From the stern text of the Acts of Uniformity," for instance, are often read, "From the stern **tex** of the **Ax** of Uniformity." Careful study of the following tables will repay you. Give each sound more than its proper value — overdo it, if you please — at first. Let the final sounds linger on the lips or the tongue. Distinctness is what you are to aim at.

The Labials, so called because they are made with the lips, are **b, p, m, w, v, f**. They should be pronounced as follows : —

b, as in bab, babe, bad, bade, barb.

1. Bad Bob blabbed and blubbered bitterly.
2. Be bold, be bold; be not too bold.
3. By the blue Bosphorus the black bandit bled.

p, as in pap, pape, peep, pip, pipe.

1. Papa peeped at Peter, and playfully pelted Pat.

2. Stop stooping as you step, Polly.

3. Hope on, hope ever.

(*Not, Ho pon, ho pever.*)

m, as in maim, mam, mime, mome, mum.

1. Mamma, make Mary mind Martha.

2. Madam, my man maimed your moose.

3. Mile-stones mark the march of time.

(*Not, Mile-stone smark the mar chof time.*)

w, as in woe, was, weld, wise, wear.

1. William West wears white wool.

2. Woe! when wise women won't work.

3. Well, Washington was wiser than Webster.

v, as in valve, vale, have, love, brave.

1. Vain the valor of the brave savage.

2. Value virtue, love bravery.

3. Valiant deeds for vengeance or revenge.

(*Not, Vallian deeds for venjan sor revenge.*)

f, as in fife, fifth, life, lift, gift.

1. Frank faithfully fives, forgetful of foes.

(*Not, Frang faithfully fives, forgetfulla foes.*)

2. Firmly the fowl faced the fierce fox.

3. A faithful life lifts the father's fortunes.

(*Not, liffs*)

The Dentals, so called because made by the action of the tongue against the teeth, are **d**, **t**, **th** (two sounds), **s**, **z**, **zh**, **sh**, **j**, **ch**.

d, as in did, dado, add, sad, bad.

1. Did Daniel dare to dare Darius?

2. Add a dado, and don't daub the door.

(*Not Ad-da-dado*)

3. The band blared sadly, Dan declared.

(*Not, The ban blared*)

t, as in taunt, tent, test, tight, tift.

1. Tie taut the tent, and test it.

(*Not, tes tit.*)

2. To-morrow try and talk truly and truthfully.
3. Aunt went to town, intent on treating Tommy.
(*Not, Ann twen t' town, inten ton*)

th, as in than, then, breathe, beneath, bathe.

1. Breathe with care; do not mouth thy words.
(*Not, Bree thwith care; do not mow thy words.*)
2. Their smooth lithe forms were bathed in oil baths.
3. Swathed in light clothes they writhed beneath.

th, as in thin, thorn, birth, breath, wrath.

1. Two athletic youths were third and fourth.
(*Not, athletty kewth swere third and fourth.*)
- + 2. Your mirth hath death in it, quoth the Goth.
(*Not, Your mir thath death in it, quo the Goth.*)
3. The fifth youth went to his bath in wrath.
(*Not, The fiff youth went to his baa thin wrath.*)

s, as in saw, sent, cease, suns, face.

1. Susan sent some sweets to Sam.
(*Not, Susan sen some sweets to Sam.*)
- + 2. Cease sighing, since sighs seldom secure success.
(*Not, See sighing, sin sighs eldom secure success.*)
- + 3. Star after star sinks from sight in the heavens.
(*Not, sings from sight*)

z, as in zeal, zone, zenith, rouse, has.

1. Rouse the zealots to resist the Zulus.
2. The zephyr has gone, the blizzards are rising.
(*Not, the blizzard sare rising.*)
3. Each daisy teaches a lesson. Abuse them not.
(*Not, teachy sa lesson.*)

zh, as in azure, brazier, glazier, treasure.

1. The hosier in his leisure had a vision.
2. The seizure of the grazier caused displeasure.
(*Not, caused his pleasure.*)
3. In Elysium are treasures without measure.

sh, as in sham, shame, push, hush, fish.

1. Shun selfish spirits who push shamelessly.
(*Not, Shun selfy shpirits who push aimlessly.*)

2. The sunshine shows ships with shining sheets.
3. When fish rush shoreward, shun savage sharks.
(*Not, rush oreward*)

j, as in jam, gem, jig, cage, sage.

1. Judge justly James, his savage majesty.
2. Join joyfully in the jubilant jig.
3. Gems and jewels just from Japan.

ch, as in chat, chief, church, rich, which.

1. The chief cheerfully chose the choicest chair.
(*Not, choices chair.*)
2. Richard chanted in church like a cherub.
3. March Charles, and fetch starch cheerfully.

The Palatals, so called because made by the aid of the palate, are **g**, **k**, **y**.

g, as in gag, gad, hag, gasp, tug.

1. Go get the gun and give the goose a shot.
2. The hag gagged Gladys gasping in great grief.
3. Hug gold, grasping Gaspar, greedy ghoul.
(*Not, Hug old*)

g ul

k, as in kick, clock, kink, coke, quill.

1. Kick, clown, and climb quick, Carlos.
2. Kill the king, the crank cried crossly.
3. Care killed the cat, the crow cried caw.

y, as in yet, year, yard, yacht, yak.

1. Youthful Yankee yachtmen squared the yards.
2. The yokel yielded with a yell.
3. A yellow yak yearned for a yew.

The Nasals, made by a free escape of vocalized breath through the nostrils, are **n** and **ng**.

n, as in no, name, man, ran, won.

1. No man need know need in this new nation.
2. Nathan, nothing needing, noted not the noise.
3. Now none kneel when the bell knells.

ng, as in sing, song, sung, singing, ringing.

1. The singing grew fainter, the song dying away.
2. Recoiling, turmoiling, and toiling and boiling.
3. And dashing, and flashing, and splashing, and clashing.

The Linguals, so called because made chiefly with the tongue, are l and r.

l, as in lull, Lulu, little, fall, bottle.

1. Lulu lulled the lamb until it fell asleep.
2. They fell like leaves and fill long lists.
(*Not, They fell ike leaves an' fill ong liss.*)
3. Lanky Lascars lolled listlessly along shore.

r, as in roar, rear, hair, roam, roast.

1. Robert, absorbed in riches, rarely reckoned wrongly.
2. The car was adorned with corn and drawn by four horses.
(*Not, The cah was adawned with cawn, and drawn by fo' hosses.*)
3. The worm yearned for a ripe pear, urged by hunger.
(*Not, for a rye pear*)

These sounds should be mastered, particularly the final combinations. Watch your own articulation carefully. As I have said, whenever a difficult combination is found make a note of it and practice it over and over again.

Thb morning

CHAPTER IV.

GOOD ARTICULATION AND A NATURAL MANNER.

Mind your speech a little.

King Lear.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines.

Hamlet.

A most rare speaker, to nature none more bound.

King Henry VIII.

It is almost needless to dwell on the importance of good articulation and correct pronunciation. I do not mean precise speech of the "prunes, prisms, and potatoes" variety; but distinct speech. Having learned so to control the breath that, in speaking, no air goes out of the mouth that is not vocalized; having got complete control of lips and tongue, then strive to speak with the least effort and with the utmost distinctness. Loud speaking is not necessarily distinct speaking. Noise is not oratory. We want no more of what Wendell Phillips characterized as "pulmonary eloquence." Hear what Ernest Legouvé says in his charming little work, "Reading as a Fine Art":—

"Articulation plays an immense part in the domain of reading. Articulation, and articulation alone, gives clearness, energy, passion, and force. Such is its power that it can even overcome deficiency of voice in the presence of a large audience. There have been actors of the foremost rank, who had scarcely any voice. Potier had no voice. Monvel, the famous Monvel, not only had no voice, he had no teeth! And yet no one ever lost a word that fell from his lips; and never was there a more delightful, more moving artist than he, thanks to his

perfect articulation. The best reader I ever knew was M. Andrieux, whose voice was not only weak, but worn, hoarse, and croaking. Yet his perfect enunciation triumphed over all these defects."

I said that loud speaking is not necessarily distinct speaking. Far from it. But one must speak so as to be heard. In this endeavor to make noise do the work of articulation, thoughtless speakers often become artificial, —acquire a tone. Men said of Wendell Phillips that he spoke to an audience of two thousand as though by his own fireside. It is safe to say that he did no such thing. If he had, he would not have been heard. He spoke in a natural way, in a conversational manner, but not with conversational articulation. If you speak to your audience as you speak to your friend by your fireside, your audience will not understand what you say. If you speak to your friend as you ought to speak to your audience, your friend will say that you are stilted. Why? Because you must articulate with care and put your voice out, away from you, in order to make the audience hear. Edwin Booth will whisper so that two thousand persons can hear and understand. How does he do it? By perfect articulation, and by sending the voice out into the auditorium. If there are those who say that there is no such thing as "sending the voice out," I answer: Stand in one end of a room fifty feet long. Try to make your voice go to the opposite wall, not by shouting, but by actually putting the voice there. There is something in it, call it by what name you please. Certainly the effect can be produced.

Coquelin, the famous French actor, in an address before the students of Harvard University, said:—

"How can an actor hope to be understood if he stammers and sputters; if he drowns all the author's points, all his delicacies, and

all his strong passages, in the same lukewarm, monotonous, and colorless delivery? But naturalness, some one will object—must not the actor speak naturally? Oh! do not talk to me about the naturalness of those who do not articulate; who recite in a conversational tone; who mistake the stage for a drawing-room; who chat in presence of the public as they would in presence of two or three friends. . . . The stage is not a drawing-room. You cannot address fifteen hundred spectators in a theatre as you would address a few companions at the fireside. If the tone is not raised you will not be heard; and if you do not articulate, the public will be unable to follow you."

Write "speaker" for "actor," and "platform" or "rostrum" for "stage," and the words of M. Coquelin apply to public speakers. But does this famous comedian practice what he preaches? Mr. Brander Matthews says of him:—

"M. Coquelin is a master of *diction*, as the French call it; of delivery, of the art of speech, as we must call it. He has a faculty of indescribable volubility; but, despite the utmost rapidity of utterance, he is always clearly and distinctly audible in all parts of the theatre."

Speaking of conversational articulation reminds me of a little story. A French gentleman, calling upon the poet Longfellow, in the course of conversation complained of some of the difficulties of the English language.

"For eenstance," said he, "I hear continual ze vord 'zattledoo,' but no one can tell me eets meaning; no one recognize eet; eet ees note een ze dictionaire. Vat ees zat vord?"

The poet admitted that the word was new to him also. Just then a servant came in with coal for the grate.

"That'll do," said Mr. Longfellow, when enough had been put on.

"Zat ees ze vord!" exclaimed the Frenchman, bounding from his chair. "Zat ees eet! Zattledoo, zattledoo! Vat ees zat eencomprehensible vord?"

Now, if Mr. Longfellow had said with very careful articulation, "That — will — do — Maria," the French gentleman would not have recognized his tantalizing word. But Mr. Longfellow was talking as a gentleman talks by his fireside. It is *not* the way in which a gentleman should talk before an audience.

I have spoken of Wendell Phillips, who is held up to young speakers as an unapproachable example of the natural style of public speaking. As has been truly said, he more than anybody else put an end, in this country, to pompous and stilted eloquence, and substituted a simpler style. I never heard him; but I am always interested in learning how his speech impressed good judges of oratory. His biographer, Dr. Carlos Martyn, says:—

"His enunciation was an added charm. Each word was as distinctly uttered as though it were a newly coined gold piece. Yet he never elocutionized; there was nothing pedantic in his utterance. Like everything else about his oratory, it was natural, *or seemed so*. [The italics are mine.] In tone and manner, although thus conversational, Mr. Phillips was at the same time elevated. It has been said that speaking which is merely conversational has no lift in it; the mind may be held by it, but is not impressed. On the other hand, speaking which has no everyday manner as its basis is stilted and fatiguing. The orator should frame his style on the level of plain, common-sense talk; then this ought to lead out and up toward vistas of cloudland and the music of the spheres. In this regard Wendell Phillips was a model."

Col. Thomas Wentworth Higginson, surely a competent critic, says:—

"The keynote to the oratory of Wendell Phillips lay in this: that it was essentially conversational—the conversational *raised to its highest power*. Perhaps no orator ever spoke with so little apparent effort, or began so entirely on the plane of his average hearers. It was as if he simply repeated, *in a little louder tone*, what he had just been

saying to some familiar friend at his elbow. . . . The colloquialism was never relaxed, but it was familiarity without loss of dignity. Then, as the argument went on, the voice grew deeper, the action more animated, and the sentences came in a long, sonorous swell, still easy and graceful, but powerful as the soft stretching of a tiger's paw."

I have quoted thus to show that Wendell Phillips did not talk to an audience as he talked to his friend by the fireside. He was just as natural on the platform as in the study; but he did not employ the fireside articulation, or force, or voice. He was never indistinct.

CHAPTER V.

SHALL WE LEARN TO READ AND SPEAK?

I took pains to make thee speak.

Tempest.

I pray, sir, can you read? Can you read anything you see?

Romeo and Juliet.

I AM aware that there is widespread prejudice among persons of the greatest intelligence, — perhaps among scholars more than others, — against “learning to read or speak by rote,” as they call it. They object strenuously to all the rules laid down by the elocutionists for the proper delivery of sentences. They laugh at the “elocution books,” with their many and intricate directions for delivering all kinds of speeches, from “grave to gay, from lively to severe.” There is considerable cause for their opposition. Mr. Nathan Shepard, of whom I have spoken, voices this opposition thus:—

“Inflection is to be left to the elocutionary instinct, to the ear for inflection. It is not to be learned from such a rule as this, for example, which I find in one of the books of elocution.

“‘RULE I. Whenever the sense of a sentence, or clause of a sentence, is as yet incomplete or suspended, then the rising inflection is to be used.’

“Another of the rules of the elocutionist is: ‘Pause before and after the emphatic word, and put a circumflex on it.’

“Where did you get this rule? From conversation. Finding that we do this naturally, let us do it mechanically. We do it by instinct in private talking, let us do it by rule in public speaking. Finding that while eating, every time your elbow bends your mouth flies open, therefore this rule: When your elbow bends, open your mouth. Nonsense! Leave the pauses, emphasis, and circumflex where you found them, and

cultivate the ear for pauses, emphasis, and circumflex. If you deprive the speaker of his pauses and emphasis and inflections, what is left for his brains?"

That sounds forcible, and seems to smack of common-sense. I do not propose to enter into an argument on the subject. Elocution is not one of the exact sciences. But men can be taught to speak well. No man can be taught to be an orator, unless he has the oratorical instinct; but many a man has discovered that he has the oratorical instinct, much to his friends' surprise, while going through the drudgery of school or college required work in elocution. This work has often been precisely on those lines at which Mr. Shepard has sneered. For how is one to "cultivate the ear for pauses, emphasis, and inflection," unless he has something to guide him; something to tell him when he is making proper pauses, emphasizing the word he thinks he is emphasizing, giving the correct inflection?

But, it is said, these rules are based on what a speaker does naturally in conversation. True. But if speakers spoke as naturally as they converse, there would be no need even for Mr. Shepard's admirable book. Hear the Junior telling a group of girls how his college team won the last foot-ball match, or how his college eight won the boat-race. How naturally he speaks! What correct emphasis and inflection! What graceful and appropriate gestures! Listen to that same young man delivering his oration before the college. Where is his naturalness now? Hear him tear a passion to tatters. See him saw the air with his hands. Or try to hear him as he mumbles and mutters, standing as stiff as a graven image, while one embarrassed hand plucks at the seam of his trousers, and the other strives to pull down the cuff above it.

It is just because young speakers do not read naturally, do not speak naturally without help, without instruction, without practicing on certain well-defined lines, calculated to give naturalness, that I mourn when I read and hear such attacks as Mr. Shepard's on approved and well-considered methods of elocutionary instruction. As I have said, my only object in preparing this book is to aid those who wish to become public speakers, — who wish to acquire an easy, natural, forcible, distinct habit of speech. My object is not to make dramatic readers, or "reciters," or declaimers. I believe, with Emerson, that

"if there ever was a country where eloquence was a power, it is in the United States. Here is room for every degree of it, on every one of its ascending stages, — that of useful speech in our commercial, manufacturing, railroad, and educational conventions; that of political advice and persuasion on the grandest theatre, reaching, as all good men trust, into a vast future, and so compelling the best thought and noblest administrative ability that the citizen can offer. And here are the services of science, the demands of art, and the lessons of religion, to be brought home to the instant practice of thirty [sixty] millions of people. Is it not worth the ambition of every generous youth to train and arm his mind with all the resources of knowledge, of method, of grace, and of character, to serve such a constituency?"

Yes, a thousand times yes! And it is worth his ambition to train the body, the speech, that he may fitly present the fruits of that well-trained mind to that magnificent constituency. I speak from experience when I say that I know that the directions contained in the following chapters will amply repay study. They are based on Walker's theory, as developed by Mandeville. I have endeavored to simplify the latter's method, and to give just as few rules as possible, and those of the most general character. Under the rules for the delivery of sentences,

I have devoted much space to examples of the different kinds of sentences. I do this that you may be thus led to practice a great deal, — to make many applications of the rules. You will be pleased to see how soon the rules will drop into the mind, and remain there ready for application. With moderate practice you will soon learn to classify a sentence at sight, and read it correctly — that is, as far as the inflections go. No one should suppose that any system of teaching will supply the intelligence, the insight, the oratorical instinct, that go to make the good reader or speaker. But if you have them, this method will certainly aid in developing them.

I can do no better, I am sure, than to put before you here some of the words of John Quincy Adams, spoken when he was Professor of Rhetoric and Oratory at Harvard College in 1806. He was replying to "Some Objections against Eloquence," and what he says about rhetoric certainly applies to elocution.

"Rhetoric," he said, "can never constitute an orator. No human art can be acquired by the mere knowledge of the principles upon which it is founded. But the artist, who understands its principles, will exercise his art in the highest perfection. The profoundest study of the writers upon architecture, the most laborious contemplation of its magnificent monuments, will never make a mason. But the mason thoroughly acquainted with the writers, and familiar to the construction of those monuments, will surely be an abler artist than the mere mechanic, ignorant of the mysteries of his trade and even of the names of his tools."

Further on he said: "The idea that the purpose of rhetoric is only to teach the art of making and delivering a holiday declamation proceeds from a view of the subject equally erroneous and superficial. . . . Perhaps one of the causes of this mistaken estimate of the art is the usual process by which it is learnt. The exercises of the student are necessarily confined to the lowest department of the science. Your weekly declamations, your occasional themes . . . and orations of the

public exhibitions, from the nature of things, must relate merely to speculative subjects. Here is no issue for trial, in which the life or fortune of an individual may be involved; here is no vote to be taken upon which the destinies of a nation may be suspended; here is no immortal soul whose future blessedness or misery may hinge upon your powers of eloquence to convey conviction to the heart; but here it is, that you must prepare yourselves to act your part in those great realities of life. To consider the lessons or the practices, by which the art of oratory can be learnt, as the substance of the art itself, is to mistake the means for the end. It is to measure the military merits of a general by the gold threads of his epaulette, or to appreciate the valor of the soldier by the burning of powder upon a parade.

"The eloquence of the college is like the discipline of a review. The art of war, we are all sensible, does not consist in the manoeuvres of a training day; nor the steadfastness of the soldier at the hour of battle in the drilling of his orderly sergeant. Yet the superior excellence of the veteran army is exemplified in nothing more forcibly than in the perfection of its discipline. It is in the heat of action, upon the field of blood, that the fortune of the day may be decided by the exactness of the manual exercise; and the art of displaying a column, or directing a charge, may turn the balance of victory and change the history of the world. The application of these observations is as direct to the art of oratory as to the art of war. The exercises to which you are here accustomed are not intended merely for the display of the talents you have acquired. They are instruments put into your hands for future use. Their object is not barely to prepare you for the composition and delivery of an oration to amuse an idle hour on some public anniversary: it is to give you a clue for the labyrinth of legislation in the public councils; a spear for the conflict of judicial war in the public tribunals; a sword for the field of religious and moral victory in the pulpit."

Dr. William M. Taylor, the well-known and eloquent clergyman, in a paper on "The Essentials of Eloquence," published in *The New Princeton Review* of March, 1887, — an article well worth reading and re-reading, — wrote :

"We are forced to conclude that we must seek for the essentials of eloquence mainly in that spirit which gains its object, even where the

matter and the manner are comparatively neglected or disregarded. But while we make that admission, we are very far indeed from alleging that these other things are of no importance whatever. Because they are not the essence of eloquence, it does not by any means follow that they have nothing to do with it. On the contrary, if, without regard to *them*, certain men have produced such astounding effects by their words, we may well ask how much more they might have accomplished if they had been thoroughly trained in logic, rhetoric, and elocution, so as to have been able to call up at will, and, as it were, automatically, all the advantages which thorough discipline in their departments, at the proper stage in their development, would have secured. Just here, indeed, comes in the benefit of preliminary training in the departments of logic, rhetoric, and elocution, before one enters upon the career either of the minister, the statesman, or the barrister. It gives opportunity for the cultivation of those things which may make true eloquence more effective, and the absence of which may mar the force of what otherwise would be the most successful oratory; and it does this at a time when the mastery of them may become so thorough, so much a part of the man himself, that he will act upon them with the unconsciousness that is characteristic of habit.

“ ‘How can people remember to turn out their toes at every step all their lives?’ was the question of a little fellow to his mother, when she was seeking to impress upon him the duty of attending to his ‘walk’; and he had to be told that they do not remember, but that they get into such a strong habit of doing what she recommended that it would be unnatural for them to do otherwise. But it is quite similar in matters of more importance; so it is only when the student is caught early enough, and trained thoroughly enough, that the right matter and the right manner of discourse will become habitual with him; and he will be able to use all the finest qualities of style, and all the best graces of elocution, unconsciously, and as matters of course; and it is only then that they will be of the highest service to him.”

Again, Dr. Taylor says :—

“If we desired to prepare a young man for doing effective service as a speaker, we should take care that while he is yet in this formative stage, and, so to speak, in the gristle, with his habits yet to be acquired, he should be committed to the care of a wise teacher to learn the arts of reasoning and composition; and, if possible, to that of a still wiser

teacher [mark the words !] to take lessons in elocution. Dr. Thomas Guthrie tells us that during his student life in Edinburgh he attended elocution classes winter after winter, walking across half the city and more, fair night and foul, and not getting back to his lodging till about half-past ten. There he learned to find out and correct many acquired and more or less awkward defects in gesture; to be, in fact, natural [what's this, — learn to be *natural*?]; to acquire a command over his voice so as to suit its force and emphasis to the sense, and to modulate it so as to express the feelings, whether of surprise or grief, or indignation or pity. Thus these acquirements became part and parcel of himself. He used them with just as little consciousness of deliberate purpose and intention at the moment as one uses his limbs in walking or his tongue in articulation; and every one who listened to his sermons from the pulpit, or his speeches from the platform, will attest that they lent a charm even to his eloquence."

One more bit of testimony before going on with the work. I want you to read the following words of my dear friend and former teacher, the Rev. Anson J. Upson, D.D., Vice-Chancellor of the University of the State of New York. They are published in *The Homiletic Review* of March, 1890, in an article entitled "Rhetorical Training for the Pulpit." Speaking of Walker's theory of sentential structure he says:—

"In 1845 Dr. Henry Mandeville, then Professor of Rhetoric in Hamilton College [Dr. Upson was his successor], published a much more elaborate work, giving a more complete classification of sentences, and many rules for the application of the principle that structure controls delivery. His work has not been adopted generally as a text-book, and its author did not gain as wide a reputation as he deserved. His technical terms and clumsy forms of expression may have repelled some teachers and students. The book is bulky. His whole system, with necessary rules and examples, might have been condensed into a primer. He multiplied examples to prove the truth of his principle, — which he certainly established, — when he might have contented himself with a number sufficient for illustration and practice. Yet the use of his system has given to Hamilton College a national reputation. Its use has made the college not a 'school of oratory,' so

called, making its scholars too often stilted, theatrical, unnatural, but a school for speakers. At one time four graduates of Hamilton were professors of homiletics in Presbyterian seminaries. Three of them were Dr. Eeles of Lane, Dr. Hastings of Union, and Dr. Herrick Johnson of McCormick Seminary. [Dr. Upson himself was the fourth, at Auburn; and a fifth, the Rev. Arthur S. Hoyt, has just been called to a similar chair.]

"No one can adopt and be carefully trained in Dr. Mandeville's system, and not be led into a style of public speech natural to himself. Dr. Mandeville's rules are so far from being unnatural, that they are a classification of the vocal movements and inflections used habitually in conversation. These are always controlled by sentential structure. Listening to conversation of no personal interest to myself, I have often rapidly analyzed the sentences of the conversationists, and have found invariably that the sentences of a similar class were uttered by the speakers in the same way; their inflections and vocal movements were, unconsciously, 'according to Mandeville.' The prevailing characteristic of true public speaking is undoubtedly 'the conversational.' Perhaps no chapter in the New Testament is written in a more conversational style than the ninth chapter of the Gospel of John. Analyse and read that chapter according to the rules of Dr. Mandeville's system, and the late Dr. Daniel Poor, missionary to Ceylon, one of the best readers of the Bible I ever heard, could not have read it better. The brilliant sermons of Henry Melville were delivered in a monotone. The uniform structure of his sentences made his monotonous delivery inevitable. As a speaker, Wendell Phillips surpassed, no doubt, all other Americans in recent years. His style of speaking was remarkably conversational, 'natural,' largely because the structure of his sentences had the variety and the brevity and the directness of ordinary conversation.

"No matter how far any reader or speaker may have wandered away from 'Nature, the dear old nurse,' the practice of Dr. Mandeville's system will bring him back. If all this can be done in restoring to the standard of nature so many who have departed from it, how shameful it is that many of those who need this training most are preaching to us continually a gospel of despair; contemptuously glorying in their shame!"

CHAPTER VI.

PUNCTUATION. PAUSES. MODULATION.

Take time to pause.	<i>Midsummer Night's Dream.</i>
But yet I'll make a pause.	<i>King Henry VI,</i>
In what key shall a man take you?	<i>Much Ado about Nothing.</i>

THIS chapter and the three following are mainly an abridgment of Mandeville's system of sentential delivery as laid down in his "Elements of Reading and Oratory." This system or theory, which includes punctuation, is briefly set forth in the following propositions:—

1. That our language comprises a limited number of sentences, having each a peculiar and uniform construction, by which they may be always and easily recognized.
2. That all sentences of the same construction should be punctuated, without regard to their brevity or length, in the same manner.
3. That the construction of a sentence determines its delivery as well as its punctuation.
4. That the punctuation should always coincide with the delivery; so that the one may be a guide to the other.

To illustrate the value, to the reader, of this system, take the following: In Macaulay's Essay on Bacon is this passage:—

[1] These men came from neither of the classes which had till then almost exclusively furnished the ministers of state. [2] They were all laymen; yet they were all men of learning, and they were all men of peace. [3] They were not members of the aristocracy. [4] They

inherited no titles, no large domains, no armies of retainers, no fortified castles. [5] Yet they were not low men.

Sentence 2 is punctuated correctly. It is a Compact, the parts properly separated by a semicolon, and should be delivered according to the rule for Compacts. The remainder of the paragraph, punctuated as three distinct sentences, — a Simple, a Close, and a Simple sentence, — is plainly but one sentence, of the same construction as the second sentence, — a Compact. There should therefore be semicolons at “aristocracy” and at “castles”; and the delivery should conform to the rule governing Compacts, and not to the rules governing the delivery of Simple and Close sentences.

PUNCTUATION.

In the treatment of this portion of the subject, the details of punctuation are purposely ignored. The object is to present some general rules which may determine the proper use of the different punctuation marks, and to thus prepare the way for the classification and delivery of sentences.

For the purpose of this work it may be said that punctuation marks are used for three purposes : —

1. To mark divisions of sense.
2. To indicate the nature of the sentence.
3. To denote unusual construction or significance.

Those that mark divisions of sense are the comma, semicolon, colon, and period.

Those that denote the nature of the sentence are the interrogation and the exclamation mark.

The dash denotes unusual construction or significance.

THE COMMA.

The comma is used to separate those parts of a sentence that make imperfect sense.

By "imperfect sense" is meant sense imperfect according to the author. A sentence may be so constructed that certain clauses, if considered apart from that which follows, would of themselves make perfect sense, and consequently demand some punctuation mark other than the comma; but if these clauses are considered with reference to the author's intention, the sense is imperfect without that which follows. Take, for example, this sentence: "We came to our journey's end, at last, with no small difficulty, after much fatigue, through deep roads, and bad weather." Take any part of this sentence terminating with a comma, and if you look no farther than that part you will have perfect sense; but not the perfect sense of the author. The clauses following each comma are as necessary to the completeness of his thought as though he had arranged his sentence as follows: "At last, after much fatigue, through deep roads and bad weather, we came, with no small difficulty to our journey's end." This is undoubtedly a better construction than the other, but the parts are not more closely allied than before, nor more indispensable to the author's thought.

EXAMPLES OF IMPROPER USE OF THE COMMA.

1. This paper, gentlemen, insists upon the necessity of emancipating the Catholics of Ireland, and that is charged as a part of the libel.
2. In their day and generation they served and honored the country, and the whole country, and their renown is the treasure of the whole country.
3. Such is the simile of a hero to a lion, of a person in sorrow to a flower drooping its head, of a violent passion to a tempest, of chastity to snow, of virtue to the sun and stars, and many others of the same kind.

In these examples there should be semicolons after "Ireland" in the first sentence, and "whole country" in the second. In the third example there should be colons after "lion," "head," "tempest," and "snow"; and a semicolon after "stars."

ELOCUTIONARY PAUSES.

There are many intermediate pauses of imperfect sense that are not indicated by commas. It is important that the reader know where such pauses occur. Their influence on emphasis is marked; or rather, they often determine the scope of the Emphatic Sweeps. The following rules will aid in deciding where the Elocutionary Pauses should be made.

RULE I.

When the subject of a proposition is emphasized, and is immediately followed by the verb, there is a pause before the verb, though the comma is omitted.

In this book, when speaking of the "subject of a proposition," the thought subject—the rhetorical subject—is meant; not the grammatical subject, strictly speaking. For example notice the following sentence:—

Their banishment to Holland was fortunate; the decline of the little company in the strange land was fortunate; the difficulties they experienced in getting the royal consent to banish themselves to this wilderness were fortunate.

The rhetorical subject in each of the members of this sentence is a clause, not a word; not "banishment," but "their banishment to Holland"; not "decline," but "the decline of the little company in the strange land"; not "difficulties," but the whole clause preceding the verb "were." Such rhetorical subjects are almost always em-

phasized : almost always have at least one emphatic word ; and therefore, according to the rule just given, there is an Elocutionary pause between them and the verb.

In the following examples the Elocutionary pause is indicated by the dash.

EXAMPLES.

1. *Honesty* — is the best policy. *honesty*
2. The *wicked* — flee when no man pursueth. *wicked*
3. The tender mercies of the *wicked* — are cruel. *wicked*

Notice that this pause is due to emphasis. Place the emphasis, in the foregoing examples, on any word not in the subject, and the pause before the verb disappears.

RULE II.

Before and after such words as "then," "therefore," "thus," "hence," the comma is omitted, though there is an Elocutionary Pause. But when such a word separates the emphasized subject from the verb, there is little or no pause between the word and the subject. There is a pause before the verb as in Rule I.

EXAMPLES.

1. *Virtue* therefore — is its own reward.
2. Let us — therefore — take courage.
3. Thus — we find ourselves beset.
4. Wherefore — I was grieved.

RULE III.

Relative, participial, prepositional, adverbial, and infinitive clauses are often preceded and followed by pauses, though the comma may be omitted. When such subordinate clauses qualify what precedes, the pause before the clause is long enough usually to warrant the use of the comma. When the clause specifies, the pause before the clause is very short.

EXAMPLES.

1. Self-denial is the sacrifice — that virtue must make.
2. He looked forward to the time — when he should be free.
3. The difficulties which they experienced — in getting the royal consent — to banish themselves to this wilderness — were fortunate.
4. We have come — to dedicate a portion of that field — as a final resting place for those — who here gave their lives — that that nation might live.

RULE IV.

When the natural order of words or clauses is changed, there should be a pause between the parts transposed, though the comma is frequently omitted.

EXAMPLES.

1. In the morning — it flourisheth : in the evening — it is cut down.
2. Without hesitation — he began speaking.
3. To accomplish this — he devoted all his time.

RULE V.

In an elliptical sentence the comma may be omitted where the ellipsis occurs if the sense is obvious ; but there is always a pause there.

EXAMPLES.

1. To learning he added wisdom ; to wisdom — piety.
2. Add to your faith virtue ; to virtue — knowledge.

In many of the foregoing examples there are Elocutionary pauses that I have not indicated. I have indicated only those that illustrate the rules that they particularly exemplify.

THE SEMICOLON AND THE COLON.

Dr. Mandeville's rule for the use of the colon is certainly based on common sense ; and yet it is one which it would be difficult to introduce into any printing house

to-day. The author who attempted to enforce it would have much proof-reading to do. It is worth stating here, and worth studying, and worth putting in practice, particularly in connection with the study of the structure of sentences as influencing their delivery. Let it be always kept in mind that the whole aim of the suggestions here is to lead to correct reading and speaking; and that a knowledge of the general theory of punctuation is a great aid in this art.

RULE FOR THE SEMICOLON.

The semicolon should be used to separate those members of a sentence that make perfect sense,—that is, distinct though related propositions,—the connectives being expressed.

RULE FOR THE COLON.

The colon should be used to separate distinct though related propositions when the connectives are not expressed.

The first member of a sentence composed of two or more distinct though related propositions is usually complete in structure: the other members may be complete: or they may be completed by supplying a portion, understood, from the first member. In the following examples, in which the semicolon and colon are correctly used, three of the sentences have their first members only, complete; the other members depend for their meaning upon the first members. And yet such sentences are said to be composed of distinct though related propositions.

EXAMPLES.

1. And besides this, giving diligence, add to your^f faith virtue; and to virtue knowledge; and to knowledge temperance; and to temperance patience.

2. History, as it has been written, is the genealogy of princes: the field-book of conquerors.

3. A man may be led to precisely the same conduct on the impulse of many different principles: he may be gentle because it is a prescription of the divine law; or he may be gentle because he is naturally of a timid constitution; or he may be gentle because he sees it to be an amiable gracefulness; and what was implanted by education may come in time to be confirmed by habit: it is only under the first of these principles that there is any religion in gentleness.

4. Let it be the study of public speakers, in addressing any popular assembly, to be previously masters of the business on which they are to speak; to be well provided with matter and argument; and to rest upon these the chief stress.

The last sentence illustrates the fact that if the *connective is expressed before the last of a series of distinct though related propositions, of the same construction, the semicolon should be used between the other members of the series.*

Dr. Mandeville would use the colon where the connection is not so close as to warrant a semicolon, and not so loose as to warrant a period. The value of the distinction lies largely in the theory that a *longer pause* should be made where the colon stands than where the semicolon stands: just as the semicolon marks a longer pause than the comma does.

DEVIATIONS FROM THE LEGITIMATE USE OF THE COMMA, THE SEMICOLON, AND THE COLON.

Every departure from the proper punctuation, by which the punctuation is brought into conflict with the delivery, should be systematic. Owing to the small number of signs in use, and the multiplicity of relations often found in long sentences, deviations from the foregoing principles must sometimes be made. These deviations depend upon the principle that, relatively, the three marks, comma, semicolon, and colon, denote degrees of connection: the comma showing the closest connection for which a mark is used.

SEMICOLON FOR COMMA.

When a sentence contains members that require the comma, and these members contain subdivisions that require the comma, the semicolon should be substituted for the comma between the principal parts.

EXAMPLES.

1. The bounding of Satan over the walls of Paradise; his sitting, in the shape of a cormorant, upon the tree of life, which stood in the center of it, and overtopped all the trees in the garden; his alighting among the herd of animals, which are so beautifully represented as playing about Adam and Eve; together with his transforming himself into different shapes, in order to hear their conversation; are circumstances that give an agreeable surprise to the reader.

2. The same high power of reason, intent in every one to explore and display some truth; some truth of judicial, or historical, or biographical fact; the same tone, in all, of deep earnestness, expressive of strong desire that that which he felt to be important should be accepted as true, and spring up to action; that same marvelousness of qualities and results, residing, I know not where, in words, in pictures, in the ordering of ideas, by means whereof, coming from his tongue, all things seemed mended, truth seemed more true, probability more plausible, greatness more grand, goodness more awful than when coming from other tongues; — these are, in all, his eloquence.

COLON FOR SEMICOLON.

When a sentence contains members requiring the semicolon or colon, and these members contain subordinate members requiring the semicolon or colon; the colon should be used between the principal members, and the semicolon between the subordinate members.

EXAMPLES.

1. Gratitude is of a fruitful and diffusive nature; of a free and communicative disposition; of an open and sociable temper: it will be imparting, discovering, and propagating itself: it affects light, company, and liberty: it cannot endure to be smothered in privacy and obscurity.

2. In the book of Judges we see the strength and weakness of Samson: in that of Ruth the plain dealing and equity of Boaz: in those of Kings the holiness of Samuel, of Elijah, and of the other prophets; the fall and repentance of David; the wisdom of Solomon; the piety of Josiah: in Esther, prudence: in Job a pattern of patience.

PAUSES DENOTING THE NATURE OF THE SENTENCE.

The Interrogation mark and the Exclamation mark, accurately speaking, do not represent pauses, but are the representatives of the punctuation marks that separate divisions of sense. That is, as far as pauses are concerned, they represent the mark in whose place they stand,—the comma, the semicolon, the colon, and the period. Unless this fact is kept in mind the reader is in danger of regarding and of delivering as distinct sentences, what are, in fact, but members of the same sentence.

EXAMPLES OF THE PROPER USE OF THE INTERROGATION MARK.

1. How shall a man obtain the kingdom of God? By impiety? theft? murder?
2. Will you still refuse to listen? and can nothing I say move you?
3. Where be your gibes now? your gambols? your songs? your flashes of merriment, that were wont to set the table on a roar?

In the first example the first and last interrogation mark represent periods in the length of the pauses: the other two represent commas. In the second example the intermediate interrogation mark represents a semicolon in the length of the pause to be made. In the third example the first interrogation mark represents a colon: the others, except the last, represent commas. The last, of course, represents a period.

IMPROPER USE OF THE INTERROGATION MARK.

I. Where a question is not asked, but merely said or commanded to be asked ; or is merely spoken of.

EXAMPLES.

1. And they asked him when he intended to begin?
2. He then demanded whether I intended to comply with his request?
3. If the question be put, to what class should we refer the pleasure which we receive from poetry, eloquence, or fine writing? my answer is, not to any one, but to them all.

In these examples there should be periods in place of the interrogation marks in the first two ; and there should be a semicolon in place of the interrogation mark in the third. (*See Deviations from Use of Comma, page 45.*)

II. When a sentence is punctuated as a question, when in fact it is an exclamation : no answer being required, expected, or even thought of.

EXAMPLES.

1. When the earth has been forced into its several products, how many hands must they pass through before they are fit for use?
2. And when he was no longer himself, how affecting was it to behold the disordered efforts of his wandering mind?

Sentences like the above should have either periods or exclamation marks instead of the interrogation marks.

THE DASH.

This mark, which denotes unusual construction or significance, is really, as used in this work, a Rhetorical pause : sometimes it indicates an Emphatic pause.

Owing to indolence, ignorance, or bad taste, it is a much abused punctuation mark ; being often used for the comma, semicolon, or colon, without the slightest warrant. Cor-

rectly used, it is a good guide for the reader: incorrectly used, it is misleading.

PROPER USE OF THE DASH.

I. Before and after a parenthetical or explanatory clause, which requires, for its ready comprehension, to be distinctly set apart from the other parts of the sentence.

EXAMPLES.

1. To render the Constitution perpetual, — which God grant it may be, — it is necessary, etc.

2. In speaking of the subject of a sentence, the thought subject — the rhetorical subject — is meant.

NOTE. — The comma should be used before the dashes, only when a comma would be necessary if the dashes were omitted.

II. Before a slight change in the construction of the sentence.

EXAMPLE.

1. The clear conception, outrunning the deductions of logic; the high purpose; the firm resolve; the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature, and urging the whole man onward, right onward to his object; — this, this is eloquence.

III. After a portion of a sentence abruptly broken off.

EXAMPLES.

1. If thou beest he — but O how fallen! how changed!

2. Leonidas, Cato, Phocion, Tell — one peculiarity marks them all: they dared and suffered for their native land.

3. Was there ever a bolder captain of a more valiant band! Was there ever — but I scorn to boast.

IV. Before an unexpected turn of sentiment.

EXAMPLES.

1. Would that not only thou, but all that hear me this day, were both almost and altogether such as I am, — except these bonds.

2. I prefer my present condition, to the life which I have led, and in which I have held places of high trust, honor, responsibility, and — obloquy.

3. Van Kortland was held in more honor than ever for his great talent at dreaming, and was pronounced a right good man — when he was asleep.

V. Before a word or clause of more than usual significance.

EXAMPLES.

1. Socrates died like a philosopher, but Jesus Christ like a — God.

2. I know not what course others may take; but as for me, give me liberty or give me — death.

As used under Rules IV. and V., the dash is simply the Emphatic Pause expressed. (*See page 58.*)

VI. The dash is sometimes used to show slowness or hesitation in speaking. For example:—

I am — am — somewhat embarrassed in — coming before — so — so — large an assembly.

VII. A dash is used to separate the different parts of a conversation carried on between two persons, when the speech of each is not put in a separate paragraph.

It is not necessary, for the purpose of this work, to go further into the details of punctuation. Enough has been set forth to guide the student in the punctuation and delivery of sentences according to their structure and their significance.

NOTE. — It ought to be explained that, in the first editions of this book, Mandeville's "Theory of Punctuation as a Guide to Delivery" was not considered; nor was the book punctuated on that theory. In the present edition, Chapters VI., VII., VIII., and IX. only, have been revised; and as a result, the punctuation of other parts of the book is not in harmony with the theory as presented. Whatever the practical printer may think of the theory, it certainly is a great aid to the student of the art of reading.

MODULATION.

Modulation includes the consideration of Key, Vocal Inflections, or variations from the key, Force, and Rate.

Key, otherwise called pitch, is the *predominating tone of the voice* in reading or speaking. Enough has been said to show that the predominating tone ought not to be unusually high or unusually low. The student must endeavor to pitch his voice in medium key. Using such a key, one can easily go lower or higher, as the nature of the speech requires. One can also easily give decided upward and downward inflections, which add greatly to ease in articulation and to general distinctness of utterance.

DIRECTIONS FOR EXERCISE IN KEY.

Select a short sentence (such as "Virtue alone survives"), and deliver it on as low a key as may be consistent with distinctness of articulation; then repeat the sentence again and again, each time in higher key than before, until the "top of the voice" is reached; then reverse the process, dropping in key until the lowest pitch possible is reached. Care should be taken not to increase or diminish Force or Rate in this practice. Repeat the exercise as often as possible. It will increase the compass of the voice, improve its quality, and bring it under control.

VOCAL INFLECTIONS.

There are four general variations from the key: the **Sweeps**, the **Slides**, the **Bend**, the **Falls**.

THE SWEEPS.

Sweeps are of two kinds: the **Accentual** and the **Emphatic**. They are further divided into **First** and **Second**.

The Sweeps, both Accentual and Emphatic, are those movements of the voice preceding and following that application of stress to a syllable and to a word, which we call accent and emphasis. To prepare for this application of stress the voice rises above the key to the syllable or word accented or emphasized; and as a result of this application the voice is carried below the key and again back to it, or above it. The first of these movements is the First Sweep: the second is the Second Sweep.

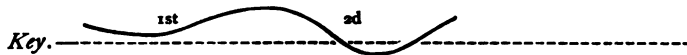
Accentual Sweeps precede and follow the accents, primary and secondary. Their constant recurrence, in the delivery of successive words, produces those slight undulations or waves of the voice, which may be heard in the following sentence, if read without emphasis: "Yet because of his importunity he will rise and give him as many as he needeth." It appears, therefore, that there is no such thing as a monotone: at least it could only appear in sentences or clauses composed entirely of unemphasized monosyllables, without intermediate pauses.

The Emphatic Sweeps are not limited to a word: they sometimes extend over many words. They bear to a sentence, or a member of a sentence, much the same relation that the Accentual Sweeps bear to a word. The First Emphatic Sweep always precedes, and the Second follows, the primary accent of the emphasized word.

Take this sentence: "As a result of the *application* of this stress, the voice is carried below the key," etc., emphasizing "application." If you think of the Key as being the line made by the printed words, you will see that the general movement of the voice is upward to the accented syllable of "application," and then downward below the Key, and then back to it, or a little above it, at the end of the word "stress." Thus:—

Key. — As a result of the appli^{ca}tion — stress, the voice, etc.
 ----- of this -----

The following line roughly represents the Sweeps.



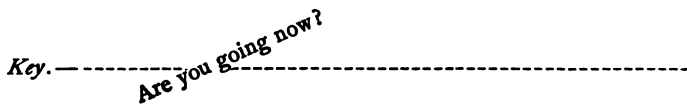
The Emphatic Sweeps are further spoken of in the chapter on Emphasis.

THE SLIDES.

There are three Slides : the **Upward**, the **Downward**, and the **Waving** Slide.

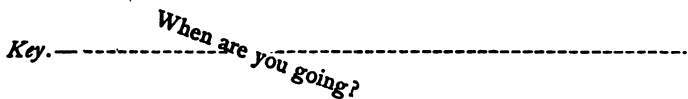
The **Upward Slide** carries the voice upward through a succession of tones, suspending it at the highest.

Usually this Slide begins below the Key. Thus :—



The **Downward Slide** carries the voice downward through a succession of tones, suspending it at the lowest.

Usually this Slide begins quite above the Key. Thus :—



The **Waving Slide** is a full development of the two Emphatic Sweeps. The voice rises above the Key from the beginning, descends upon the emphatic word, passes well below the Key, remains below the Key until near the end of the sentence or member, and then rises decidedly above the Key. Thus :—



THE BEND AND THE FALLS.

The Bend is a slight upward turn of the voice, usually at a pause of imperfect sense.

It may be indicated by the acute accent. Thus :—

The Bend is a slight upward turn of the voice', usually', etc.

It will be seen that the Bend is the natural inflection at the pause indicated by a comma, and, of course, at any pause where the comma is suppressed.

There are two Falls: the **Partial** and the **Perfect Fall**.

The **Partial Fall** is a fall of the voice, at an intermediate pause of complete sense, to the **Key**, or to a point near the **Key**, preparatory to the **Perfect Fall**.

It may be indicated by the grave accent. It shows, by its nature, that the sentence is not completed: although, standing alone, the proposition which it closes might make good sense. The sentence that I have just written illustrates this. There should be a Partial Fall of the voice at "completed." It will be seen that the Partial Fall is the inflection most often used at the pause indicated by the colon or semicolon.

The **Perfect Fall** is that complete and satisfactory fall of the voice, quite below the **Key**, which indicates the end of a sentence.

The Falls belong exclusively to declarative sentences; and they have their characteristic delivery, only at the end of sentences or members of sentences, when the last word is emphasized. When the emphatic word is not the last, the delivery of the falls is modified, as is seen in the rules for Emphasis.

Much poor reading and speaking result from the use of the Perfect Fall at the end of every proposition that takes a downward inflection. The result is a heavy and monoto-

nous style; quite as bad as the indiscriminate use of the Bend, which some speakers affect, never letting the voice fall from the beginning to the end of a sentence, whatever its character; and often not letting the voice fall even at the end.

FORCE.

When a person, reading or speaking, is requested to speak louder, he can, simply by a slight additional exertion, without raising his tone or key, so increase the volume of his voice that he may be distinctly heard within a reasonable distance. This increase of volume, without change of key, is an increase of Force; and the judicious management of Force is one of the most important elements of good speaking. It enables the speaker not only to suit the Force to the words,—to the thought,—but also to impart to his speaking that variety which is indeed the very spice of good delivery.

No rules can be laid down for the management of Force: that must be left to the intelligence of the speaker; but the following directions for exercise in Force, if applied, will aid the student.

EXERCISE IN FORCE.

Select a short sentence, as in Key, and deliver it on a given key with voice just sufficient to be distinctly heard: then repeat the sentence, increasing the Force with each repetition, until the whole power of the voice is used. Then reverse the process, ending with a whisper. Be careful to deliver the sentence without change of key. The same exercise should be repeated on different keys; but on whatever key the sentence is first spoken, the voice should not change from that key during the process

of increasing and diminishing Force. This exercise carefully and frequently repeated will strengthen the voice, and bring it under command.

(See page 13, and following.)

RATE.

Rate, like Force, must necessarily vary with the nature of the thought, the sentiment, and the emotion. It should, however, never be so slow that the audience may anticipate what one is about to say, nor so fast that one ceases to articulate distinctly. Of the two faults, the second is the greater, as well as the more common. However tiresome the drawler may be, he is intelligible; but the man who becomes inarticulate in his haste and hurry, entertains his hearers with nothing but "sound and fury."

The general Rate, which may be hastened or retarded according to circumstances, should be as slow as is consistent with commanding and sustaining the attention of the audience. The advice given to Aaron Burr by one of the most distinguished men of his day, was, "speak as slowly as you can." There are those who do not need this advice; but the tendency and the temptation are to speak too fast.

DIRECTIONS FOR EXERCISE IN RATE.

Select a short sentence and deliver it as slowly as possible, without drawling. Repeat the sentence quicker and quicker until you have reached a rapidity of utterance at which distinct articulation ceases. Then reverse the process, speaking slower and slower.

Ability to increase and diminish Rate at pleasure is a

very important element of good reading and speaking, and can be acquired only by practice.

These exercises in Key, Force, and Rate, if carefully practiced, will do much toward giving that perfect command of the voice necessary to the proper expression of thought in reading and speaking.

CHAPTER VII.

EMPHASIS.

Do I speak feelingly now?

Measure for Measure.

Yet words do well

When he that speaks them ~~pleases~~ them that hear.

As You Like It.

MOST writers on Vocal Expression have agreed that the principal elements of Emphasis are force, quality of voice, time, and inflection. Some teach that volume of voice — force — may be used without inflection; that the quality of voice, or tonal effect, as the modern teachers of dramatic elocution call it, can be used to emphasize a word without any other of the elements of Emphasis; and so on. Too many seem to overlook the fact that a word can no more be emphasized without variation from the key, — inflection, — than a polysyllable can be pronounced without accent. There is no doubt that force, time, and tonal effects, each may add to the Emphasis; but I think there is as little doubt that inflections — the Emphatic Sweeps — are the chief elements in Emphasis.

Force, volume of voice, quality of voice, tonal effects, may all express feeling, emotion. They may be applied to whole sentences and to whole paragraphs. They are extremely important elements in expression; but they are not elements for the use of which any adequate rules can be laid down. They depend, as has been heretofore said, upon the intelligence of the reader or speaker.

So too with the element of time. Its management is a

matter of judgment and practice. But suggestions may be made to guide the student.

This element of time may be called

EMPHATIC PAUSE.

There are two methods of applying it.

I. The first is to pause upon the word to be emphasized. That is, to dwell upon the word in such a manner as to call attention to it. The pause is valuable in that it gives time for the development of the Emphatic Sweeps; but it should be used with care lest it lead to a drawl in delivery.

II. The second method is to make a decided pause before or after (sometimes both) the emphatic word, or the phrase containing the emphatic word. This pause must not be confused with the Elocutionary Pause, which is always due to the structure of the sentence. The Emphatic Pause made before or after a word is simply to call attention to that word. It also gives time for the development of the Sweeps. It is usually made before the emphatic word. In the following examples this pause is denoted by the dash.

EXAMPLES.

1. Liberty — *and* — Union: *now* — and *forever*: *one* — and *inseparable*.
2. [So the hearts and minds of our fathers marked the line of our true development.] Conservatism — rubbed it *out*.
3. He forged a thunderbolt and hurled it — at *what*?

THE VOCAL EFFECT OF EMPHASIS.

One of the most valuable chapters in Mandeville's "Elements of Reading and Oratory" is that in which the author endeavors to analyze the movements of the voice in

Emphasis, and to give rules to aid in emphasizing. He tries to show, not what words should be emphasized, but what the voice does when a word is emphasized. He defines Emphasis as

A significant stress laid upon a word to mark the exclusion of its relative ideas.

Emphasis is not percussion: it is not noise: it is stress; and the course the voice takes to prepare for the application of that stress, and as a result of that application, is as much a part of Emphasis as the stress itself. The Emphatic Sweeps have already been described on page 51, and the course of the voice indicated; but the rule may be well repeated.

RULE I.

To prepare for the application of the stress, the voice is carried, by the First Sweep, above the Key to the accented syllable of the emphatic word (if a word of more than one syllable); and as a result of the application of stress the voice is carried, by the Second Sweep, below the Key and back to it, or above it.

EXAMPLE.

Key.—Americans may be *friends* of the English, but subjects, never.

In this example the effect of emphasizing “friends” only, is considered.

RULE II.

The First Sweep is developed from the first pause preceding the emphatic word to that word, or its accented syllable. The Second Sweep is developed from the word or syllable to the next pause of *imperfect* sense.

The example above, under Rule I., illustrates this. The First Sweep begins with the word "American," and rises to the emphatic word "friends." The Second Sweep goes from that point to the end of the word "English"; because there there is a pause of imperfect sense.

By "pause" is meant not only those pauses indicated by punctuation marks, but also Elocutionary Pauses, where the comma is omitted. (*See page 40.*)

EXCEPTION I.

The effect of unusually strong emphasis is often to carry the voice downward, in the Slide, to the end of the member or sentence, in spite of pauses of imperfect sense; or to carry the Second Sweep past immediate pauses of imperfect sense, developing it at a more remote pause; or to carry the Sweep past immediate pauses until it rises into the First Sweep of another emphatic word.

The same effect is also produced when an intensive particle, expressed or *understood*, falls in a declarative sentence or member.

When the Sweep or the Slide goes past a pause of imperfect sense, it by no means does away with the pause. The deviation from the general rule is that there is no *upward* inflection at such a pause: the Second Sweep does not end there.

NOTE. — In the examples which follow, the acute accent is used to denote the termination of the Second Sweep; the grave accent to denote any downward inflection.

EXAMPLES.

1. It is not *true*[^] that he played the traitor or acted the coward!
2. Sir, we are *not*[^] weak, if we make a proper use of those means' which a God of nature hath placed in our hands.
3. Then the Divine finger drew in fire and *blood*[^], through our very [*intensive*] quivering *hearts*[^] the line of liberty', and justice and equal rights.

4. Even [*intensive*] a *child* is known by his doings', whether its work be pure, or whether it be right.

5. By the faculty of imagination, [even] a man in a *dungeon* is capable of entertaining himself with scenes more beautiful than any in nature.

6. [Even] a boy ought easily to do the work of which you complain.

7. Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.

It is important that you should bear in mind that the intensive particle is often understood; and that intelligent reading demands that you be able to determine such cases, and deliver them accordingly.

EXCEPTION II.

When, in an absolute declarative sentence or member, the subject is immediately followed by the verb, and the subject alone is emphasized, the Second Sweep of the emphatic word is changed to the Downward Slide to the end of the sentence or member. The usual pause between the subject and the verb nearly disappears.

This delivery most often occurs in an answer to a question, expressed or understood; or in a series of members or sentences, having similar verbs, only the first of which is emphasized.

EXAMPLES.

1. [What is the best policy ?] *Honesty* is the best policy.
2. You ask me what killed this man; and I answer, "*Ambition* killed him."
3. The *king* took snuff and *sneezed*: then the *queen* sneezed: then the *princes* sneezed; and then the whole admiring *court* sneezed.
4. Their banishment to *Holland* was *fortunate*: the decline of the little company in the strange *land* was fortunate: the difficulties they experienced in getting the royal consent to banish themselves to this *wilderness* were fortunate.

EXCEPTION III.

In sentences or parts delivered with the *Waving Slide*, — the full development of the emphatic sweeps, — the Sweeps are developed over the whole of the sentence or part, notwithstanding intermediate pauses of imperfect sense.

When there is more than one emphatic word in a part or sentence, the Second Sweep of the first emphatic word is developed until it becomes the First Sweep of the second emphatic word. This process is repeated with each emphatic word, the Second Sweep of the last emphatic word being strongly developed.

EXAMPLES.

1. No effeminate *nobility* crowded into the dark and austere ranks'.
2. No Carr nor *Villiers* desired to lead on the despised band of *Puritans*'.
3. He admitted the *validity* of the deed, when you produced it'?
4. He admitted the *validity* of the deed, when you *produced* it'?

RULE III.

When the first word of a sentence is emphasized, the First Sweep is developed on that word, if there is room: if not, the stress is applied immediately to the word, the voice starting at once above the key.

For example, "*Equinoctial* storms occur in the spring and in the fall." Here there is abundant room, between the beginning of the emphatic word and the accented syllable for the First Sweep. In the sentence "*Other* misfortunes may be borne," the stress is applied directly to the first syllable of the first word.

RULE IV.

When the emphatic word is immediately followed by a pause of imperfect sense, the Second Sweep is developed on that word. (*But see Exceptions I. and II., Rule II.*)

EXAMPLES.

1. It is essential that he who would speak *well'*, must acquire command of himself.
2. The fact may be from your own *experience'*, or from a *book'*, but it must be brief.

EXCEPTION.

When the emphatic word is closely followed by a short Circumstance or Compellative, the Second Sweep is developed on the Circumstance or Compellative, notwithstanding the pause between it and the emphatic word.

EXAMPLES.

1. But *youth'*, sir', is not my only crime.
2. Honest *endeavor'*, we may believe', does not go unrewarded.
3. I had hoped', fellow citizens', to be your standard bearer.

RULE V.

When the emphatic word is immediately followed by a pause of imperfect sense, and preceded by a pause, the emphasis is exhausted on that word, though a word of one syllable, and forms the shortest possible development of the Sweeps,—the Circumflex. (*But see Exception I. or II., Rule II.*)

EXAMPLES.

1. *Necessity'* is the mother of invention.
2. *War'* is the law of violence: *peace'* the law of love.

Notice that Rules III., IV., and V. are but special directions for the application of Rule II.

RULE VI.

When the emphatic word would, according to rule, take either of the Falls, the Second Sweep is changed to the Fall. The emphasis causes the Fall to start on a higher key and descend lower than otherwise.

EXAMPLES.

1. The vocal organs can be *developed*^.
2. Necessity is the mother of *invention*^.
3. War is the law of *violence*^ : peace, the law of *love*^.

RULE VII.

When the emphatic word is followed, without intermediate pause, by a word or phrase ending with a Fall, the Second Sweep is changed to the Downward Slide to the end. If another emphatic word intervene, the Second Sweep of the first word becomes the First Sweep of the second, and so on; the Second Sweep of the last emphatic word being changed to the Slide.

EXAMPLES.

1. The orator must command *all*^ his powers and faculties.
2. It is not the public speaking that wears upon a man; it is the *waiting*^ for it.
3. The best things in any speech are almost always the *sudden*^ flashes : the thoughts not *dreamed*^ of *before*^.

RULE VIII.

Emphasis placed on a word in a sentence delivered with the Upward Slide causes a slight dip in the Slide.

EXAMPLES.

1. Shall we try *argument* ?
2. Have we anything *new* to offer on the subject?
3. Shall we resort to *entreaty* and humble supplication?

The fact that in an Upward Slide each succeeding tone is higher than its predecessor makes a First Sweep unnecessary. The stress can be applied anywhere; and the result of the application of the stress is the dip of the Second Sweep, the voice immediately rising to continue the Slide.

RULE IX.

The result of emphasis in a sentence delivered with the Downward Slide is the development of the First Sweep to the emphatic word, the Slide continuing from it to the end. If another emphatic word intervene, the Slide follows from the last emphatic word, as has been shown.

EXAMPLES.

1. Why do you think *we*[^] did it?
2. By what *authority*[^] do you do this?
3. By what *authority*[^] and by what *power*[^] do you do this?

The fact that in the Downward Slide each succeeding tone is lower than its predecessor makes it necessary to prepare for the application of stress by the upward movement of the First Sweep. After the application of stress the voice continues in the Downward Slide.

RULE X.

The effect of emphasis in the Double Interrogative, which is delivered with both Slides, is the dip in the Upward Slide; but the strong downward tendency of the Downward Slide in such a sentence, prevents much development of the First Sweep.

WHAT TO EMPHASIZE.

It is not the province of this book to endeavor to teach the student how he shall decide what words to emphasize. Indeed, I think that most of the efforts that have been made to do this have been failures. Of course, the right distribution of emphasis is essential, not only in intelligently interpreting the thought, but also in adequately expressing the feeling, of what is read or spoken. But it is almost impossible to lay down rules for this. As has been well said, "The only way a speaker can be sure of his emphasis, is by the perfect mastery of the thought in

its grammatical and rhetorical relations, and by the feeling of the emotions to be expressed."

There are, however, a few general rules which may aid the student in reading and speaking.

ANTITHETIC EMPHASIS.

Antithetic Emphasis is emphasis in contrast with emphasis. It occurs only in the rhetorical figure, antithesis.

It is Single when only one emphatic word in contrast occurs in each member of the antithesis. For example:—

Man never *is*, but always *to be* blest.

It is Double when there are two contrasted emphatic words in each member of the sentence: Treble, when there are three: Quadruple, when there are four, etc.

EXAMPLES.

1. The *young* are slaves to *novelty*: the *old* to *custom*.
2. *She* in her *girls* again is *courted*:
 I go a *wooing* with my *boys*.
3. *He* raised a *mortal* to the *skies*:
 She drew an *angel* down.

Treble and Quadruple Antithetic Emphases rarely occur; and when they do, it is almost impossible to adequately deliver such complicated contrasts. Though in theory all the contrasted emphatic words in all of these sentences are equally emphatic, yet rarely are more than three of the emphatic words, even in a Double, distinctly marked as such by the voice. The reader must decide which words he will emphasize, and not endeavor to emphasize all. In this there is a certain amount of Deferred Emphasis.

DEFERRED EMPHASIS.

When two or more adverbs, adjectives, nouns, or verbs, immediately connected by copulative conjunctions, expressed or under-

stood, are in theory equally emphatic, the emphasis is placed on the last of the series only: that is to say, the emphasis is deferred.

EXAMPLES.

1. When or *where* I saw it, I can't say.
2. Its tidings are the same to the poor, the ignorant, and the *weak*, as to the rich, the wise, and the *powerful*.
3. It is no more applicable to men, women, and *children*, than to horses, cows, and *dogs*.
4. If you had protested or *rebelled*, you might have been saved.

Very often the emphatic thought in a sentence is expressed by a clause, no one word of which is especially emphatic. All the words are emphatic, and yet all the words cannot be emphasized. Usually in such cases the best effect is produced by deferring the emphasis to the last word of such an emphatic clause. When the clause is long, other words than the last may demand emphasis; but, even then, the effect is usually good if the last word, also, is emphasized.

EXAMPLES.

1. Their banishment to *Holland* was fortunate.
2. The decline of the little company in the strange *land* was fortunate.
3. So the hearts and minds of our *fathers* drew the line of our true *development*.
4. All the tears and *heartbreakings* of that ever-memorable parting at *Delfshaven* had the happiest influence on the rising destinies of New England.
5. From the dark portals of the *Star* Chamber, and in the stern text of the Acts of *Uniformity*, the Pilgrims received a commission.

In the first four examples the clause preceding the verb is the thought subject of the verb; and, except in Example 4, there are no especially emphatic words. In Example 5 the object of "from" is the clause following; and "Star

Chamber" is emphasized: the object of "in" is the clause following; and "Uniformity" is emphasized.

CONVENTIONAL EMPHASIS.

Conventional Emphasis is emphasis established in particular instances by general consent, though improperly placed.

The phrase "and so forth" is a good example. Conventional Emphasis places the stress on "so"; but "forth" is really the emphatic word. So, in other phrases like "from year to year," "from house to house," "from hand to hand," "from time to time," custom uniformly places the emphasis on the nouns; but the clear sense of the phrase demands that the prepositions be emphasized.

It is well to depart from this Conventional Emphasis whenever it can be done without an appearance of too great unconventionality. Certainly sentences like the following should not have Conventional Emphasis, but should be read with the emphasis on the emphatic words:—

Before the mountains were brought forth, or ever thou hadst formed the earth and the world, *from* everlasting *to* everlasting, thou art God.

OVER-EMPHASIS.

The student should guard against over-emphasis. The rules relating to Deferred Emphasis ought to aid him in this case. I would almost make it a rule to emphasize as little as possible. To emphasize too little, of course, is a fault. It makes the picture which the speaker places before the mind's eye of the audience, pale, indistinct, blurred. It is all background. There are no high lights.

But, on the other hand, to emphasize too much is a greater fault. It leaves nothing to the intelligence of the hearer: nothing to his imagination. It pounds upon his ears and mind each particular phrase of thought with irri-

tating persistency. The picture it presents is like a Chinese painting: there is no background, no perspective. Everything stands out in sharp and uncontrasted relief.

There is but one rule for the reader and speaker: Carefully study the passage you are to read or speak; seek for the central thought; follow the chain of argument; notice the relation and interrelation of sentences; and then decide after deliberation what words you wish to emphasize. By this time you surely are able to place Emphatic Stress where you wish.

CHAPTER VIII.

CLASSIFICATION AND DELIVERY OF SENTENCES.

That every one may read.

King Henry VI.

I speak as my understanding instructs me.

The Winter's Tale.

CLASSIFICATION AND DELIVERY OF SENTENCES.

A PROPOSITION is a series of words expressing a complete thought.

Every proposition is either Declarative, Interrogative, or Exclamatory.

Declarative propositions declare something affirmatively or negatively.

Interrogative propositions contain questions.

Exclamatory propositions express more than ordinary emotion or passion.

Every Declarative proposition is either absolute or conditional.

EXAMPLES OF THE ABSOLUTE.

1. Eloquence shows the power and possibility of man.
2. It is said that one of the best readers of his time was John Quincy Adams.
3. No man could read the Bible with such effect.

EXAMPLES OF THE CONDITIONAL.

1. When he rose, every sound was hushed.
2. People are happy because they are good.
3. If he confess it, then forgive him

A sentence consists of a single proposition, or of two or more related propositions.

Every sentence in the English language is either Simple or Compound.

SIMPLE SENTENCES.

A Simple sentence consists of a single proposition having but one subject, one verb, and one object. For example: "Cæsar conquered the Gauls."

The infinitive mood is not treated, in this work, as a verb.

Though a Simple sentence can have but one subject, object, and verb, it does not follow that it can have nothing besides. To the example given above, we may add adverbial and qualifying clauses and words, until the sentence is expanded into "The immortal Cæsar very easily conquered the savage Gauls in a few months, a little before the beginning of the Christian era, with some thousands of men." Still it is a Simple sentence.

PUNCTUATION. — All Simple sentences terminate with periods, or with their representatives, the interrogation, and the exclamation points. The comma is the only admissible intermediate punctuation mark, and may be used as follows:—

I. When the subject or nominative case is followed by an inseparable adjunct of some length, a comma may be inserted immediately before the verb. Thus:—

The good taste of the present enlightened age, has not permitted this.

II. When the connection is interrupted by a circumstance, a comma may be inserted both before and after the circumstance. Thus:—

With firmness in the right, as God gives us to see the right, let us strive on.

III. When the natural order of the sentence is transposed a comma may be placed between the transposed part. Thus :—

Of all this, I was entirely ignorant.

RULE FOR THE DELIVERY OF SIMPLE DECLARATIVES.

The Simple Declarative Sentence is delivered with the Bend at intermediate pauses, and with Perfect Fall at the end.

EXAMPLES.

1. The national independence' had been won.
2. At the bottom of the garden' ran a little stream.
3. Vanity', of all the passions', is the most unsocial.
4. To her', many a soldier', on the point of accomplishing his ambition', sacrifices the opportunity.
5. And still, in memory's twilight bowers,
The spirits of departed hours,
With mellowing tints, portray
The blossoms of life's vernal flowers
Forever fallen away.

The student should bear in mind the rules on pages 40, 41, 42, showing where pauses occur though the commas are omitted.

COMPOUND SENTENCES.

Compound sentences are either **Close**, **Compact**, or **Loose**.

THE CLOSE SENTENCE.

The Close sentence consists of a single absolute proposition, having two or more subjects, objects, verbs, adjuncts, etc.

The Close sentence is merely an abbreviated method of expressing several Simple sentences without the repetition of the same subjects, verbs, objects, etc., by simply stating once what is common to all. Thus, "Exercise and tem-

perance strengthen the constitution," is but another way of saying "Exercise strengthens the constitution. Temperance strengthens the constitution." The phrase "strengthens the constitution" being common to both of these Simple sentences, its repetition is obviated where they are united in Compound structure.

EXAMPLES.

1. (*Two or more subjects.*) Reason and Virtue answer one great aim.
2. (*Two or more verbs.*) The animals turned, looked, and ran away.
3. (*Two or more objects.*) He wrote poor prose and worse poetry.
4. (*Two or more attributes.*) The oration was beautifully, elegantly, and forcibly delivered. God made man erect, rational, free.
5. (*Two or more adjuncts or prepositional clauses.*) The man of fortune or of fame is not always secure in his possession.
6. (*A relative clause.*) The citizens of America celebrate the day that gave birth to their liberties.

In the following discussion of Compound sentences, only the Declarative forms will be considered. Interrogative and Exclamatory sentences will be considered in their place. In Declarative, Interrogative, and Exclamatory sentences, the punctuation does not differ except that the mark of interrogation or of exclamation may, in the last two, take the place of the comma, the semicolon, the colon, or the period of the Declarative.

PUNCTUATION. — The Close sentence permits, except in cases of allowed deviation (*see page 44*), no intermediate mark longer than a comma. Theoretically there should be a comma before each conjunction, expressed or understood. In other words, there should be a comma between all the Simple sentences of which the Close is compounded.

Where there are but *two* Simple sentences represented in the Close, and the connective is expressed, there is no comma before the connective. When more than two

Simple sentences are represented, there should be a comma before each connective, *expressed* or understood. The rules for the punctuation of the Simple sentence also govern the Close.

EXAMPLES.

1. Intelligence and beauty are always attractive.
2. Intelligence, and beauty, and modesty are the chief charms of woman.
3. The oration was carefully and forcibly delivered.
4. The oration was carefully, and forcibly, and elegantly delivered.

RULES FOR THE DELIVERY OF THE CLOSE.

The Close Declarative sentence is delivered with the Bend at intermediate pauses, and Perfect Fall at the end.

EXAMPLES.

1. Enthusiasm of communication on a present theme', to present hearers', is the power of moment in public speech.
2. The first thing requisite to a genuine energy of speech', is the possession and the mastery of materials' which demand energy of speech.
3. The most successful speakers' have always been the most considerate students' of the condition of their audiences.

Let it be remembered that however long the sentence, however many subjects, verbs, objects, prepositional clauses, participial clauses, adverbial clauses, relative clauses it may have; so long as there is but one proposition expressed, it is a Close sentence; and all intermediate pauses take the Bend. Read, for example, this sentence from Rufus Choate's "Eulogy on Daniel Webster":—

"The same high power of reason', intent in every one to explore and display some truth'; some truth of judicial', or historical', or biographical fact'; some truth of law', deduced by construction perhaps',

or by illation'; some truth of policy, for want whereof a nation, generations, may be the worse;—reason seeking and unfolding truth; the same tone, in all, of deep earnestness, expressive of strong desire that that which he felt to be important should be accepted as true, and spring up to action; the same transparent, plain, forcible, and direct speech, conveying his exact thought to the mind,—not something less or more; the same sovereignty of form, of brow, and eye, and tone, and manner,—everywhere the intellectual king of men standing before you; that same marvellousness of qualities and results, residing, I know not where, in words, in pictures, in the ordering of ideas, in felicities indescribable; by means whereof, coming from his tongue, all things seemed mended, truth seemed more true, probability more plausible, greatness more grand, goodness more awful, every affection more tender than when coming from other tongues;—these are, in all, his eloquence."

Now it seems very inadequate to say that the proper delivery of such a sentence is with the Bend at intermediate pauses, and Perfect Fall. It is inadequate; for nothing is said of the key, the force, the rate, the emphasis. Nothing is said of the intelligence which must guide the reader. But if the student has learned that such a sentence as this should be read without fall of the voice, other than that which results from emphasis; if he has learned to pass a colon or a semicolon without dropping the voice; he has learned something which a good many persons, who think that they can read, have not learned.

And yet it by no means follows that because any teacher, or any system, says that such a sentence should be read in such a manner, that there is no appeal from that decision. Elocution, as I have said, is not an exact science. How any sentence should be read is largely a matter of judgment: of taste. No theory should be followed blindly. If a careful study of this system leads you to differ from it in any particular, your time will not have been lost, nor mine; for the fact that you differ from it shows that you

have studied : that you have brought your intelligence to bear on the subject ; and that, above all things, is what the teacher ought to desire. That, indeed, is the ultimate aim of this work.

EXAMPLES.

1. Popular governments and general education, acting and reacting, mutually producing and reproducing each other, are the mighty agencies which in our days appear to be exciting, stimulating, and changing the aspect of the civilized world.

2. The hills,
 Rock-ribbed, and ancient as the sun ; the vales
 Stretching in pensive quietness between ;
 The venerable woods ; rivers that move
 In majesty ; and the complaining brooks
 That make the meadows green ; and, poured round all,
 Old ocean's gray and melancholy waste, —
 Are but the solemn decorations all
 Of the great tomb of man.
3. This royal throne of kings ; this sceptered isle ;
 This earth of majesty ; this seat of Mars ;
 This other Eden, demi-paradise ;
 This fortress, built by Nature for herself,
 Against infection and the hand of war ;
 This precious stone, set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,
 Against the envy of less happy lands ;
 This blessed plot, this earth, this realm, this England ;
 This land of such dear souls ; this dear dear land ;
 Dear for her reputation, through the world, —
 Is now leased out, (I die pronouncing it,) —
 Like to a tenement or paltry farm.

EXCEPTION I.

When a Close sentence contains a series of members preceding the predicate, the last of the series may be delivered with the Partial Fall.

This deviation from the general rule is largely for the sake of variety. It is particularly recommended when the member immediately preceding the predicate is a sort of summing up of all that goes before. For example:—

On the banks of the Indus'; in the fertile valleys of the Euphrates'; under the shadow of the mighty pyramids, and along the borders of the Nile'; in frigid Russia, and in sunny Greece; among the mountain fastnesses of Switzerland; behind the dykes of Holland; over the plains and amid the forests of Germany; far north in the Scandinavian retreats, where muscle is trained by hardship, and storms nurture the courage to do and dare; up in the Highlands, where Bruce and Wallace led their clans, and Burns sung songs as enduring as Homer's, and Scott waved his wizard wand; in Ireland, where the echoes of the voice of O'Connell still linger in the air, persuasive, potential, and the name of Robert Emmet stirs like a bugle call'; here in this broad land of America';—everywhere', of whatever race or clime', man feels himself to be hindered, cramped, thwarted, cruelly wronged, without liberty.

Notice the natural and necessary use of the semicolon instead of the comma.

EXCEPTION II.

When the members of a Close sentence contain antithetical clauses, each member may terminate with Partial Fall.

EXAMPLE.

From the worm that grovels in the dust beneath our feet', to the track of the leviathan in the foaming deep'; from the moth that corrupts the secret treasure', to the eagle that soars in the clouds'; from the consuming beast, to the lamb within the shepherd's fold; from the still small voice, to the thunders of omnipotence; from the depths of hell, to the thunders of eternal glory,—there is no degree of beauty' or deformity', no tendency of good or evil, no shadow of darkness, or gleam of light, which does not come within the cognizance of the Holy Scriptures.

The cause for this variation from the rule grows out of the natural tendency to indicate contrast in thought by contrast in inflection.

I have said that the delivery of such sentences as these given under the Exceptions *may* depart from the rule. The reader by careful study should decide which method of delivery will best realize the idea of the author.

COMPACT SENTENCES.

The Compact sentence is distinguished from every other by consisting of parts beginning with correlative words, expressed or understood.

Correlative words are words which mutually relate to each other. Those which most frequently occur are, *such — as ; so — as ; so — that ; if — then ; if — yet ; though — yet ; unless — then ; now, then — while ; where — there ; either — or ; whether — or ; though — nevertheless ; indeed, truly — but ; therefore — because, for, since ; more, rather, better (and other comparatives) — than.*

Correlatives are usually placed at the beginning of the parts which they qualify, and in the order in which they appear in the examples above. Sometimes their order is reversed ; and instead of standing at the beginning of the parts, they are brought together, one of them only occupying its proper place. This is particularly the case with *more, rather, etc. — than.* For example: "*Rather than* submit this fair land of their inheritance to dishonor, they will form one united bulwark." That is, "*rather* will they form, etc., *than* submit, etc." Another example: "*Then, if* you see my limbs convulsed, my teeth clenched, seize me." That is, "*if* you see, etc., *then* seize me."

Compact sentences are either **Single** or **Negative**.

SINGLE COMPACT SENTENCES.

The Single Compact consists of two parts introduced by correlative words, expressed or understood

PUNCTUATION. — Since the correlative words, whether expressed or understood, always imply each other, the first part of the sentence must contain imperfect sense. The proper Punctuation between the parts is therefore the comma.

EXCEPTION. — The comma gives place to the semicolon often in the Fifth Variety, both correlatives being understood. Notice, also, deviations from proper Punctuation.

EXAMPLES.

1. If I meet him, then I will tell him.
2. Had he assisted me, I would have done it.
3. It is sown in corruption; it is raised in incorruption.

The first part of a Single Compact may itself be either Simple, Close, or Compact in structure; and the second part may be either Simple, Close, Compact, or Loose. Thus each part may have several members, which are themselves delivered according to the rules governing the class to which each belongs. But there is this to be considered in the delivery of all members of the first part: the characteristic inflection of the first part of any Compact is the Waving Slide,—the First Sweep to the emphatic word, and the Second Sweep to the end, unless other emphatic words intervene. In any case, the Second Sweeps of the emphatic words are strongly developed. This characteristic delivery should be remembered in reading a Simple or Close member of the first part of a Compact. This suggestion relates to Negative as well as to Single Compacts. We then have this very general

RULE FOR THE DELIVERY OF SINGLE COMPACTS.

The first part and the members of the first part of a Single Compact are delivered with the Waving Slide. The second part

and the members of the second part terminate with Partial and Perfect Fall.

Wherever in the examples of Compact sentences, the acute accent is used, it indicates, not the Bend, but the upward movement of the voice with which the Second Sweep always ends. It is a *much more pronounced upward inflection than the Bend*, and is the characteristic delivery of the first parts of all Compacts.

Single compacts are of three forms.

I. When both correlatives are expressed it is a Single Compact of the First Form.

EXAMPLES.

1. As in Adam all die', so in Christ shall all be made alive.
2. As soon as he sees what he never saw before', so soon does he feel what he never felt before.
3. If you know that the object is good', then seek it.

II. When but one correlative is expressed, it is a Single Compact of the Second Form.

EXAMPLES.

1. When but one correlative is expressed', it is a Single Compact of the Second Form.
2. I published', because I was told I might please.
3. If I should make the shortest list of the qualifications of the orator', I should begin with "manliness."

III. If neither correlative is expressed, it is a Single Compact of the Third Form.

The Third Form comprises five varieties.

1. The first does not differ from the First and Second Form except in having both the correlatives understood; or in having the subject and verb, in one of the parts, transposed.

EXAMPLES.

1. A professed Catholic', he imprisoned the Pope.
2. Had he assisted me', I would have done it.
3. Were it not for the impediments I speak of', I would do as you suggest.

2. The second variety begins with present or perfect participles.

EXAMPLES.

1. Being sure of his position', he went on boldly.
2. Affected by this spectacle of suffering', he offered aid.
3. Saving carefully the fruits of his labor', he at length was able to buy a farm.

3. The third variety begins with, or includes, the nominative case independent.

EXAMPLES.

1. Such being the case', there is no need of argument.
2. The deed being done', he calmly went on his journey.
3. The audience having become quiet', the orator took up the line of his argument.

4. The fourth variety begins with, or includes, an infinitive independent, preceded by the phrase "in order," expressed or understood.

EXAMPLES.

1. In order to succeed', it is necessary to be bold.
2. In order to make a good speech', one must have materials for a good speech.
3. To deny this', one must deny that which every man of experience knows to be true.

5. The fifth variety has parts apparently making perfect sense, — which is a leading characteristic of the Loose sen-

tence ; but it is distinguished from the Loose by the clearly implied correlation of the parts.

EXAMPLES.

1. Seek', and ye shall find.
2. The rain descended', and the floods came', and the winds blew' and beat upon that house'; and it fell.
3. Affected passion', intense expression', the pomp of declamation', all may aspire after it'; they cannot reach it.

EXCEPTIONS TO THE RULE FOR THE DELIVERY OF SINGLE COMPACTS.

I. The last member of a series in the first part may be delivered with Partial Fall, for the sake of variety.

II. If the last member of a series in the first part contain an intensive particle, it should be delivered with the Partial Fall.

EXAMPLES.

1. If they had wealth', if they had *even* a competency', many think they could be happy.
2. Though they lost the esteem of the world ; though their nearest and dearest relatives forsook them ; though *even* the sanctity of life itself was invaded ; yet they held to their faith unshaken : met all : endured all.

III. If a Single Compact has, in its first part, two members in contrast, the second member may terminate with the Partial Fall.

EXAMPLES.

1. If a good man has injured you', if a bad man has injured you', it is all the same' : you must forgive.
2. Though his enemies reproached him, though his friends reproached him, he never wavered.

IV. If the first parts of two Single Compacts in immediate connection express contrasted thoughts, the first part of the second Compact may terminate with Partial Fall.

EXAMPLES.

1. [His style is always beautiful.] If clear', you are pleased with him. If he is obscure', you are pleased with him.
2. When he frowned, they all trembled; and when he smiled, they trembled all the more.
3. When he led the battle in person, the enemy feared him; when he sat alone in his tent, they feared him.

Exceptions III. and IV. are plainly due to the fact that contrasted thought requires contrasted inflection.

V. When a Single Compact begins with the word "suppose" in the imperative, the first part terminates with the Partial Fall. In this case, however, the second part almost always is an interrogative: that is, the first and second parts form a Semi-interrogative.

EXAMPLES.

1. Suppose he does laugh': will that deter you?
2. Suppose you do contradict yourself: what then?
3. Suppose you do find it difficult to express yourself as you desire: will you give up all efforts to become a speaker?

TRANSPosed PARTS.

Sometimes the parts of a Single Compact are transposed; but even then the general rule for delivery holds good,—the first part, even though ending the sentence, being delivered with the Waving Slide, and the second part terminating with a Fall. The only variation from the general delivery is that the Fall being at an intermediate pause is the Partial, not the Perfect Fall. If the order of the first example below of transposed Single Compacts were changed, the sentence would read, "[In order] to build the noblest memorial of himself', one must build to the praise of a being above'."

EXAMPLES.

1. One must build to the praise of a being above', to build the noblest memorial of himself'.
2. As well try to dam the waters of the Nile with bulrushes, as to fetter the steps of Freedom.
3. You must heed first and always the divine voice in your own soul, if you would be sure of the sweet voices of good fame.

INCOMPLETE SINGLE COMPACTS.

It is not at all unusual to find sentences which in structure and punctuation seem to be Simple, or Close, or Loose sentences, but which are Single Compact sentences, with the first part only expressed. For example:—

1. [The master made a correction, and the pupil rubbed it out. The next day the master came again, and looking at the drawing said,] "I thought I altered that'."

These last six words are the first part of a Single Compact, and should be read as such. The second part, understood, might be, "*but* it seems that I did not."

2. [Again the pupil rubbed out the correction. The next day the master came again, stopped short when he saw the drawing, and then with his thumb nail cut quite through the paper.] "That's the way that line ought to go'," he said'.

Here again is a first part. The second, understood, might be, "whether you think so or not." Or, "even though you rub it out."

3. It is easy to awaken generous sentiments in privacy'; to despise death when there is no danger'; to glow with benevolence when there is nothing to be given'.

Here the implied second part might be, "*but* it is a very different thing to put these sentiments into practice." The sentence may end with a Fall, since the last member is the last of a series.

THE NEGATIVE COMPACT.

The Negative Compact consists of four parts: the first always contains a negative statement; the second, beginning with "for" or "because," expressed or understood, gives a reason for the first; the third, beginning with "but," or "therefore," expressed or understood, contains an affirmation in opposition to, or in contrast with, the negative statement, or first part; and the fourth beginning with "for" or "because," expressed or understood, gives a reason for the third part.

Dr. Mandeville writes truly of this sentence: "The Negative is an extraordinary sentence: extraordinary alike for the frequency of its occurrence, for the singular changes and modifications to which it is subject, and for its magnificent oratorical capacity. Some of the sublimest thoughts that ever issued from human lips have adopted the structure of this sentence for their expression. It was the favorite sentence of Demosthenes."

It is rare to find a complete Negative Compact, but the following sentence from the 13th chapter of the Gospel of John fulfils all the requirements:—

Henceforth I call you not servants, for the servant knoweth not what his lord doeth; but I have called you friends; for all things I have heard of my Father I have made known unto you.

PUNCTUATION.—The proper mark after the first part is the comma: after any other part except the last,—which of course takes the period, or its representative,—there should be a semicolon or a colon, according as the connectives are expressed or understood. It is allowable, however, to use the semicolon after the first part, when the correlatives of the first and the following part are understood. Notice also Variations from Legitimate Punctuation.

The parts of the Negative Compact, like the parts of a Single Compact, may consist of members of various vari-

eties of construction, which should be delivered according to the rules governing the class to which each belongs. But the student should always bear in mind, the essential characteristic of the delivery of the First Parts of all Compacts,—the Second Sweep of the emphatic words, strongly developed.

RULE FOR THE DELIVERY OF THE NEGATIVE COMPACT.

The first part and members of the first part are delivered with the **Waving Slide**: the other parts, and the members of the other parts, like the members of a Loose sentence,—with **Partial and Perfect Fall**.

EXAMPLES.

1. (*First part*) Henceforth I call you not servants', (*second part*) for the servant knoweth not what his lord doeth'; (*third part*) but I have called you friends'; (*fourth part*) for all things I have heard of my Father I have made known unto you.

2. It was not an eclipse that caused the darkness at the crucifixion, for the sun and the moon were not in a position to cause an eclipse; but a direct interposition of God; for on no other supposition can we account for it.

EXCEPTIONS.

I. When the first part consists of a series of members, the last of the series may take **Partial Fall**, as in **Single Compacts**.

II. When an intensive particle appears in a member of a series in the first part, that member takes the **Partial Fall**.

The negative particles "nor" and "neither" often thus appear as intensive particles.

EXAMPLES.

1. He would not speak to him'; he would not listen to him'; he would not *even* look at him'; because he despised him.

2. We do not pray to instruct God; not to tell him the news, or inform him of our wants; *nor* do we pray by dint of argument to per-

suade God\ ; nor that, by fair speech, we may move his affections\ : not for any such purpose are we obliged to pray\ ; but because it becometh us so to do.

3. Do not therefore be cast down, *neither* loose your courage for an instant ; but hope on, hope ever.

III. When "no" or "nay" ends a series of members in the first part, it should be delivered with the circumflex, — the Sweeps developed on the word ; and the member preceding the "no" or "nay" should terminate with Partial Fall.

EXAMPLES.

1. We pay no homage at the tombs of kings to sublime our feelings\ ; we trace no line of illustrious ancestors to support our dignity\ ; we recur to no usages, sanctioned by the authority of the great, to protect our rejoicing\ : no\ ; we love liberty : we glory in the rights of men : we glory in independence.

2. No wars have ravaged these lands and depopulated these villages ; no civil discords have been felt ; no religious rage ; no merciless enemy ; no voracious and poisonous monsters : no ; all this has been accomplished by the friendship, generosity, and kindness of the English nation.

I. As has been said, Complete Negative Compacts are rare. The most usual form has only the first and third parts, the negative and affirmative statements being brought into immediate contrast.

EXAMPLES.

1. It was not enough for him to stand on the defensive\ ; he felt that he must become the assailant.

2. Society in this country has not made its progress like Chinese skill, by a greater acuteness of ingenuity in trifles ; but it has assumed a new character, and has raised itself from its lowly position.

3. [What constitutes a state?]

Not high-raised battlement, or labored mound,

Thick wall, or moated gate ;

Not cities proud, with spires and turrets crowned ;

Not bays and broad armed ports,
 Where, laughing at the storm, rich navies ride;
 Not starred and spangled courts,
 Where low-browed baseness wafts perfume to pride:
 No'; men: high-minded men;
 With powers as far above dull brutes endued
 In forest, brake, or den,
 As beasts excel cold rocks and brambles rude;
 Men who their duties know,
 But know their rights; and knowing, dare maintain,
 Prevent the long-aimed blow,
 And crush the tyrant while they rend the chain.
 These constitute a state.

Occasionally, when the first and third parts are thus in immediate contrast, they are transposed. Even then they should be delivered according to the rule.

EXAMPLES.

1. (*Third part*) You were paid to fight against Alexander'; (*first part*) not to rail at him'.
2. They were asleep; not alienated.
3. We demand our liberty as an inalienable right; not as a favor.

Sometimes the negative statement (the first part) is inserted as a clause in the affirmative (the third part). In such a case the general rule is still followed,—the first clause of the affirmative statement taking the Partial Fall, and the negative clause and the succeeding portion of the affirmative taking the Waving Slide.

EXAMPLES.

1. (*Third part*) Strong proofs', (*first part*) not a loud voice', (*third part*) produce conviction'.
2. Ambition, and not the safety of the state, was concerned.
3. His wisdom, not his talent, attracts attention.

Notice that if the emphasis is taken from the contrasted words and placed in the clause following the negative, the tendency is to close the sentence with the Fall. Emphasize "conviction" only, in the first example, and see the result. The sentence becomes a simple statement of what "strong proofs" produce, the negative clause being merely parenthetical.

II. It is not unusual to find the third and fourth parts omitted, leaving simply the negative statement and the reason for it.

EXAMPLES.

1. Not all the chapters of human history are thus important'; the annals of our race have been filled up with incidents which convey no instruction.

2. I dare not come here and dismiss in a few summary paragraphs the character of one who has filled such a place in history; one who holds such a place in the heart of his country; it would be a disrespectful familiarity to a man of his lofty spirit, his great soul, his rich endowments, his long and honorable life, to endeavor thus to weigh and estimate them.

III. The fourth part is sometimes omitted.

EXAMPLES.

1. They had not come in search of gain', for the soil was sterile and unproductive; but they had come that they might find freedom to worship God.

2. We do not say that his error lies in being a good member of society; this, though only a circumstance at present, is a very fortunate one; the error lies in his having discarded the authority of God as his legislator.

In Negative Compacts of this form, when the first part has members, it is not unusual to find the second part distributed among those members: that is, to find each of these members of the first part followed by a second part of its own.

EXAMPLE.

It was not their rank which gave the apostles such marvelous success in spreading Christianity', for they sprang from the lowest order of the people\ ; it was not their wealth', for they were poor\ ; it was not their learning', for they were unlettered men\ ; but it was the wisdom of God, and the power of God unto salvation, which attended them.

IV. The second part only is sometimes omitted.

EXAMPLES.

1. You should not thoughtlessly accept this theory', but should examine it carefully ; for those who do so are repaid for their labor.

2. Lay not up for yourselves treasures upon earth, where moth and rust corrupt, and where thieves break through and steal ; but lay up for yourselves treasures in heaven, where neither moth nor rust corrupt, and where thieves do not break through and steal ; for where your treasure is, there will your heart be also.

V. Sometimes the negative statement — the first part — stands alone. When it consists of a series of members, the last should have the Perfect Fall.

EXAMPLE.

[And what is our country?] It is not the East' with her hills and valleys', with her countless sails', and the rocky rampart of her shores' ; it is not the North with her thousand villages and her harvest home, with her frontier of lake and ocean ; it is not the West with her forest sea and her inland isles, with her luxuriant expanses clothed with verdant corn, with her beautiful Ohio and her majestic Missouri ; nor is it yet the South\, opulent in the mimic snow of the cotton, in the rich plantations of the rustling cane, and the golden robes of the rice field\.

Notice how in this sentence you feel that the negative statement ought to be followed by an affirmative, in contrast to it, telling what our country *is*. It is this fact, that the negative statement so often suggests a reason for that

statement, or a contrasting affirmative, that gives it its incomplete character, and leads us naturally to deliver it with an upward inflection. Indeed, some writers on Elocution have laid down the rule that all negative thoughts should be delivered with the rising inflection. I think that the rule is too broad. It is only when the negative suggests the opposite affirmative, or suggests a reason for the negative, that it takes a rising inflection; and then it is properly classed as a Negative Compact.

THE LOOSE SENTENCE.

A Loose Sentence consists of two or more distinct though related propositions with connectives expressed or understood.

The members of a Loose sentence may themselves be Simple, Close, or Compact in structure, and will therefore conform to the delivery of such sentences. The members, except the first, are not necessarily complete in structure, but may be fragmentary, or imperfect, requiring to be completed in thought from what precedes. Each member of a Loose sentence, whether perfect or imperfect, should contain a single proposition: should express a complete thought.

It seems proper to place among Loose sentences those constructed like the following:—

1. The case is simply this: shall the Legislature do as it please?
2. The gentleman spoke as follows: I am not sure, sir, etc.
3. Give me that other sentiment, dear to every true American heart: Liberty and Union; One and Inseparable; Now and Forever.

Although in such sentences the first members are not complete propositions, do not express complete thoughts, still it seems best to classify them as Loose sentences, and to deliver them as such.

PUNCTUATION. — The members of a Loose sentence, when the connectives are expressed, are separated by semi-colons: when the connectives are not expressed, by colons. (*See Deviations from Legitimate Punctuation, page 44.*)

RULE FOR THE DELIVERY OF THE LOOSE SENTENCE.

Each member of a Loose sentence should have the Bend at intermediate pauses, and should terminate with Partial Fall, except the last, which has Perfect Fall. When the nature and length of the sentence permits, each succeeding member should be delivered in a slightly lower key.

EXAMPLES.

1. Patriotism', when it rises to the heroic standard', is a positive love of country\ ; and it will do all and sacrifice all for its object.

2. I think that oratory, with the exception of here and there an instance which is supposed to be natural, is looked upon, if not with contempt, at least with discredit, as a thing artificial: as a mere science of ornamentation: as a method fit for actors, who are not supposed to express their own sentiments, but unfit for a living man who has earnestness, and sincerity, and purpose.

Notice that the last member of the preceding example contains a Single Compact: "A method fit [indeed] for actors', etc., but unfit for a living man, etc."

CHAPTER IX.

CLASSIFICATION AND DELIVERY OF SENTENCES.—
Continued.

I'll think upon the questions. *King Henry VI.*

How now! Interjections? Why, then, some be of laughing, as,
ah! ha! he! *Much Ado About Nothing.*

INTERROGATIVES.

INTERROGATIVES are either Definite, Indefinite, Indirect, Double, or Semi-Interrogative.

DEFINITE INTERROGATIVES.

The Definite is one that begins with a verb, and can be answered by "Yes" or "No."

It may be in structure either Simple, Close, Single Compact, or Loose. There seems to be no Negative Compact Definite or Indefinite Interrogative. The Single Compact Definites and Indefinites usually appear with the correlative words and parts reversed.

RULE FOR THE DELIVERY OF THE DEFINITE
INTERROGATIVE.

The Definite, when composed of one short member, is delivered with the Upward Slide from beginning to end: when the member is long it should have the Upward Slide at the beginning, then the inflections of a Declarative Sentence, ending with a decided Upward Slide. Where the sentence consists of a series of members, each member should be delivered according to the rules just given. When the length and nature of the sentence will admit, each suc-

ceeding Upward Slide should begin and end a little higher than its predecessor. The last Upward Slide should be more pronounced than the others.

EXAMPLES.

1. (*Simple.*) Will any man deny that?
2. (*Close.*) Do you think that a blessing of that kind, that a victory obtained by justice over bigotry and oppression, should have a stigma cast upon it, by an ignominious sentence upon men, bold and honest enough to propose that measure?
3. (*Compact.*) Is eloquence therefore less excellent in itself, because it has been abused?
4. (*Loose.*) Have you not told us again and again, that while we were troubling ourselves so much about the negro question, the negro himself had every reason to feel happy and contented in the condition of slavery? that he was well fed, well clothed, had but a moderate share of labor to perform, and no earthly cares upon him? did you not always tell us so?

EXCEPTIONS TO THE RULE FOR THE DEFINITE.

I. When the same Definite question is repeated, the repetition has the delivery of the Indefinite:—the Downward Slide, or the First Sweep to the emphatic word, and the Downward Slide from it.

EXAMPLES.

1. Did you see him there?
Sir?
Did you see him there?
2. Has the gentleman done? Has he completely done?
3. Shall we take the decisive step? I ask you, shall we take the decisive step?

II. A series of Definite questions may have the last member delivered like an Indefinite Interrogative.

EXAMPLES.

1. Is he honest? Is he faithful? Is he capable?
2. Do you know me, sir? Am I Dromio? Am I your man? Am I myself?

3. Are all apostles? Are all prophets? Are all teachers? Are all workers of miracles? Have all the gifts of healing? Do all speak with tongues? Do all interpret?

This reading is particularly good when the Definite Interrogatives are Exclamatory, and when the last of the series seems to be more in the nature of an emphatic statement of an undoubted fact, than of a question.

EXAMPLES.

1. Is it possible that neither of these causes could blast this bud of hope? Is it possible, that from a beginning so feeble, so frail, so worthy, not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, a reality so important, a promise, yet to be fulfilled, so glorious?

2. When the African was first brought to these shores, would he have violated a solemn obligation by slipping his chain and flying back to his native land? Would he not have been bound to seize the precious opportunity to escape?

THE INDEFINITE INTERROGATIVE.

The Indefinite is an interrogative that begins with an adverb or relative pronoun, and cannot be answered by "yes" or "no."

RULE FOR THE DELIVERY OF INDEFINITE INTERROGATIVES.

The Indefinite, if short, is delivered either with an uninterrupted Downward Slide, or with the First Sweep to the emphatic word and the Downward Slide to the end. When the Interrogative is long, it has the Downward Slide at the beginning, then the Delivery of a Declarative sentence, and ends with a decided Downward Slide. If the sentence has members, each member is delivered according to the rules just given; and, if possible, each succeeding member is delivered in a slightly lower key.

If a Short Indefinite begins with an emphatic word, the sentence is delivered with the Downward Slide from beginning to end. If there is more than one emphatic word, the voice rises from one emphatic word to another, the last one being followed by a sharp Downward Slide to the end of the sentence. The Indefinite may be either Simple, Close, Single Compact, or Loose.

EXAMPLES.

1. (*Simple.*) Why was this important fact concealed?
2. (*Close.*) What citizen of our republic is not grateful in view of the contrast which our history presents?
3. (*Compact.*) Why should we suspend our resistance, why should we submit to an authority like this, if we have the right, and superior force on our side?
4. (*Loose.*) Why was the French Revolution so bloody and destructive? why was our revolution of 1641 comparatively mild? why was our Revolution of 1688 milder still? why was the American Revolution, considered as an internal movement, the mildest of all?

It will be noticed that often at intermediate pauses of imperfect sense in an Indefinite, the Bend is naturally given. This is due to the fact that in a sentence whose delivery is, in the main, with a Downward Slide, it is easy to raise the voice. It is for this reason that the first part of an Indefinite Compact often has the Waving Slide quite distinct, although the general course of the sentence is downward. In a sentence delivered with the Upward Slide the Bend is rarely heard, because the voice is continually rising from word to word.

EXCEPTIONS TO THE RULE FOR THE DELIVERY OF INDEFINITES.

- I. When an Indefinite is repeated to obtain a more distinct answer, or when another Indefinite is put, as if to obtain a repe-

tion of a previous remark, the repetition is delivered like a Definite,—with the Upward Slide.

EXAMPLES.

1. *Q.* When will you finish my picture?

A. Next week.

Q. When will you finish my picture?

2. [A plague upon all cowards, say I.]

Q. What's the matter?

A. What's the matter? Here be four of us have taken a thousand pounds.

Q. Where is it, Jack? where is it?

A. Where is it? Taken from us it is.

Such repetitions occur mainly in dialogues.

II. Indefinites which are purely Exclamatory, and to which no answer is required or expected, are often delivered like the Indirect,—with the Waving Slide.

EXAMPLES.

1. Why do I suffer so many sorrows'?

2. How shall I ever look him in the face'?

3. Where could my thoughts have been?

THE INDIRECT INTERROGATIVE.

The Indirect is an interrogative with declarative structure.

The speaker apparently seeks confirmation of his statement, rather than information. There are three kinds of Indirect Interrogatives.

I. The first does not differ from the Definite, except in structure, and in the fact, above mentioned, that the question seems to seek confirmation, rather than information.

EXAMPLES.

1. They were gone on your arrival?
2. You will do this to-morrow morning?
3. They never were heard of afterward?

II. The second kind is distinguished as being used exclusively in supplication.

EXAMPLES.

1. Dear Queen, give me that hand of yours to kiss?
2. Grant me permission to go there this once?
3. Father, give me the portion of goods that falleth to me?

III. The third kind occurs where a proposition is expressed with such confidence in its truth as precludes contradiction, and commands assent. This kind almost always includes some word like "sure, "surely," "truly," "certainly."

EXAMPLES.

1. Surely you are mistaken in that supposition?
2. Truly this was the Son of God?
3. [And she said, "Truth Lord;] yet the dogs eat of the crumbs which fall from their master's table?"

The student should remember that he will rarely find, in his reading, sentences of this second and third kind punctuated with interrogation marks; yet they are undoubtedly Indirect Interrogatives, and should so be delivered.

Indirects may be either Simple, Close, Compact, or Loose.

DELIVERY OF THE INDIRECT INTERROGATIVE.

The Indirect is delivered with the Waving Slide: that is, the First Sweep to the emphatic word and the Second Sweep to the end. When it has members, each member has this delivery.

See above for examples.

EXCEPTION.

The last member of a series of Indirects may have Perfect Fall.

EXAMPLES.

1. [Give it here, my honest fellow.]
Q. You will take it?
A. To be sure I will.
Q. And will smoke it?
A. That I will.
Q. And will not think of giving me anything in return?
 2. *Q.* My dear, you have some pretty beads there?
A. Yes, papa.
Q. And you seem vastly pleased with them?
A. Yes, papa.

Not infrequently, particularly in oral discourse, the speaker asks and answers a series of questions. For example :—

What would content you? Talent? No. Enterprise? No. Courage? No. Virtue? No. The man whom you would select should possess, not one, but all.

The first question is an Indefinite : the others Definites. A series of Definites may have the last delivered with the Downward Slide. The answers to these questions are so much a part of the questions that they seem to require the delivery of the interrogative in declarative form,—the Indirect. Another reason for this delivery is that such answers seem to be Indirect Interrogatives of the third kind. They may be read as though one said “Surely no.” We have an exception saying that the last of a series of Indirects takes the Fall. Now, read this and the following examples, with the Upward Slide on all the Definites except the last, which takes the Downward Slide; with the Waving Slide (it is the Circumflex when developed on one

word) on all the answers, except the last, which takes the Fall; and observe the excellent result.

EXAMPLES.

1. Are they Hebrews? So am I. Are they Israelites? So am I. Are they the seed of Abraham? So am I? Are they ministers of Christ? I am more.

2. [I am the king; for so stands the comparison: thou the beggar; for so witnesseth thy lowliness.] Shall I command thy love? I may. Shall I enforce thy love? I could. Shall I entreat thy love? I will.

3. Oh, how hast thou with jealousy infected
The sweetness of affiance! Show men dutiful?
Why, so didst thou. Or seemed they grave and learned?
Why, so didst thou? Come they of noble family?
Why, so didst thou. Seem they religious?
Why, so didst thou.

THE DOUBLE INTERROGATIVE.

The Double Interrogative consists of two *alternative* questions, united by the word "or."

When no alternative thoughts are expressed, when the "or" is not disjunctive, the interrogation is not Double, and is delivered according to the class to which it belongs. For example: ["When shall we be stronger?"] Will it be next week, or the next year?" This is plainly a Definite Interrogative; and the following is an Indefinite: "Who would be so mean, or so base, or so lost to all the nobler instincts?"

RULE FOR THE DELIVERY OF THE DOUBLE INTERROGATIVE.

The Double Interrogative is delivered with the Upward Slide to the "or," and the Downward Slide from it. When each or either part has members, each member has its own Upward or

Downward Slide, as the case may be; each **Upward Slide** rising higher than its predecessor, each **Downward Slide** falling lower.

EXAMPLES.

1. Is it lawful to give tribute to Cæsar, or not?
2. Are the stars that gem the vault above us mere decorations of the night, or suns and centers of planetary systems?
3. Did those great Italian masters begin and proceed in their art without choice of method, and always draw with the same ease and freedom; or did they observe some method, by beginning with some elementary parts which they drew with great pains and care; often drawing the same thing, in order to draw it correctly; and so proceeding with patience and industry, till, after considerable time, they arrived at the masterly manner you speak of?

THE SEMI-INTERROGATIVE.

The Semi-Interrogative is part Declarative and part Interrogative. The Declarative portion may, *with the Interrogative*, form a Close, Compact, or Loose, and is delivered according to the rules governing the class of Declaratives to which it belongs. The Interrogative part may be Definite, Indefinite, Indirect, or Double, and is delivered accordingly.

EXAMPLES.

1. (*Close.*) Some have sneeringly asked, Are Americans too poor to pay a few pounds on stamped paper?
2. (*Close.*) And some of the Pharisees, who were with him, heard these words, and said unto him, "Are we blind also?"
3. (*Compact.*) If you have a dog, highly prized for his fidelity, watchfulness, and care of your flocks; who is fond of your shepherds and playful with them, and yet snarls whenever you come in his way; would you attempt to cure his fault by angry looks or words?
4. (*Compact.*) It is indeed easy for us to maintain her doctrine at this late day, when there is but one party on the subject, — an immense people; but what tribute shall we bestow, what sacred pean shall we raise

over the tombs of those who dared, in the face of unrivaled power, and within reach of majesty, to blow the blast of freedom throughout a subject continent?

5. (*Loose.*) In such a state eloquence would be most studied as the surest means of rising to influence and power; and what kind of eloquence?

EXCEPTIONS.

I. When the Declarative part of the Semi-Interrogative is imperative it usually ends with Partial Fall; even though it make, with the Interrogative, a Close or Compact sentence.

EXAMPLES.

1. Tell me, how long did this shadow of a colony languish on the distant coast?
2. Suppose you do contradict yourself: what then?
3. Ask yourself this question: Will such a cause be honorable?
4. Suppose you were in his place: would you be satisfied?

II. When the Declarative part of the Semi-Interrogative follows the Interrogative, it almost always is delivered with the Continued Slide of the Interrogative, or has a like Slide of its own.

EXAMPLES.

1. Did you see the procession? asked the little fellow eagerly.
2. When are you going to pay me? he asked sternly.
3. Do you fear death in my company? he cried to the anxious sailors, when the ice on the coast of Holland had almost crushed the boat that was bearing them to the shore.

Sometimes sentences Interrogative, or Semi-Interrogative, in form and punctuation, are not Interrogative in thought; and should not have the delivery of Interrogatives. Such is often the case when the speaker is speaking of a question: not asking it, nor saying that any one asked it. These apparent Interrogatives should be delivered like Declaratives.

EXAMPLES.

1. Let me see on that banner, no such miserable interrogatory as "What is all this worth?" but that other sentiment, etc.

2. Shall the children of the men of Marathon become slaves of Philip? shall the majority of the Senate and People of Rome stoop to wear the chains forged by the military executors of the will of Julius Cæsar? shall Ireland bound upward from her long prostration, and cast from her the last link of the British chain? shall the Thirteen Colonies become and be free and independent States, and come, unabashed, unterrified, an equal, into the majestic assembly of the nations? — these are the thoughts with which all bosoms are distended and oppressed.

The first of these Examples is a Negative Compact, with first and third parts. The first part ends at "worth"; and the proper reading is certainly not with the Downward Slide of the Indefinite Interrogative, which would be the proper reading were the words "What is all this worth," a question; but with the Waving Slide of the first part of a Compact. The Second Example is a Loose. Each member is not a Definite Interrogative, taking the Upward Slide; but a statement of what the thought, the question, is; and therefore it has the Declarative delivery, — the Partial Fall.

EXCLAMATORY SENTENCES.

Most Exclamatory sentences may be classified in some one of the foregoing divisions of sentences, and are governed by the rules for the delivery of such sentences: with this qualification, that, from their very nature, Exclamatory sentences are delivered with added stress, or power, or feeling; and therefore the inflections are accentuated. There can be no rule for *feeling*: the intelligence of the reader or speaker must determine that.

There are, however, certain exclamations or *interjections*, concerning whose delivery some suggestions may be made.

They may be divided into **Abbreviations** of simple sentences, (including a few formed from sounds which they imitate,) and **Equivalents** of simple sentences.

ABBREVIATIONS.

Some of the Abbreviations are: *Hold! Ho! Shame! Hail! Look! Lo! Hush! Hist! Farewell! Fie! Pshaw! Pish! Heigh-ho! Avaunt! Away! Hurrah! Bah!*

It is hardly necessary to explain that most of these Exclamations stand for sentences. "Shame!" may mean, "It is a shame to you!" and so with all, except a few which have lost their original meaning. Thus it follows that these Abbreviations are delivered as the sentences of which they are abbreviations, would be delivered.

EQUIVALENT EXCLAMATIONS.

These are *Ah! Aha! Alas! Eh! Ha! Hah! O, Oh!*

They may be considered as equivalent to Declarative and Interrogative Exclamations; and, as such, they are delivered like the sentences for which they are substituted.

RULES FOR THEIR DELIVERY.

I. When Equivalent Exclamations are not used independently, but serve to introduce Exclamatory sentences, they usually form merely the keynote of these sentences. That is, there is no variation from the key in their delivery.

EXAMPLES.

1. Ah, sinful nation!
2. Ah! if you only had been there!
3. O noble judge! O excellent young man!
4. O let me not be mad! Not mad, sweet heaven!
5. Oh! my offense is rank! it smells to heaven!
6. O that this too, too solid flesh would melt, thaw, and resolve itself into dew!

II. When they express *surprise, suspicion, curiosity, triumph, exultation*, they are equivalent to Definite Interrogative Exclamations, and of course take the Upward Slide.

EXAMPLES.

1. Ah! was it indeed as bad as that?
2. Ah! There's mischief in this man.
3. Ha! sayest thou so?
4. Hah! have I caught thee at last?
5. Aha! You thought me blind, did you?
6. Yea, they opened their mouths against me and said, "Aha! aha! Our eye hath seen it."
7. Eh! What do the people say, pray?

III. When they express *pity, fear, disgust, sorrow, pain*, they are equivalent to Declaratives or to Indefinite Interrogatives. The delivery then would be with the Fall or Downward Slide.

EXAMPLES.

1. What a pity. Ah! poor thing! Ah!
2. Ah! it is a sight to freeze one!
3. Ha! it sickens me.
4. Oh! oh! 'tis foul!
5. Eh! you hurt me.

IV. When used to convey a *sneer, contempt, incredulity*, etc., they are equivalent to Indirect Interrogative Exclamations, and are therefore delivered with the Circumflex.

EXAMPLES.

1. Oh, but he paused upon the brink! He should have perished on the brink, etc.
2. Oh! he was sorry, was he?
3. Oh! he says that all gentlemen do so.

The word *well* is often used as an exclamation and as an expletive. As an exclamation it is delivered with Partial or Perfect Fall. Thus: "He's dead, is he? Well",

well!" As an expletive, introducing a sentence, it has the Bend. For example: "Well', honor is the subject of my story."

I am well aware that these rules for the delivery of Exclamations are very inadequate. They are delivered with so many varying shades of inflection to express their various shades of meaning, that rules cannot help much. Here, as always, intelligence makes the rule.

COMPELLATIVES.

Compellatives are names, titles, or epithets used in direct address. They are delivered with the Bend.

EXAMPLES.

1. Gentlemen', I shall not detain you long.
2. I did not come here, fellow-citizens', to make a speech.
3. I call the gentleman from Ohio to order', Mr. Speaker'.
4. Where are you going, my pretty maid'?
5. Shall we go hunting or go a-fishing, George?

PUNCTUATION: — See rule for Circumstance, page 108.

The Compellative standing at the end of a sentence does not materially alter its delivery. If the sentence, without the Compellative, would end with a Fall or with a Downward Slide, it retains that delivery. Thus in Example 3 there is a Fall at "order;" and 4 and 5 have the Downward Slide before the Compellative. If the Compellative has any influence upon what precedes it, it is to check somewhat the downward inflection.

A Compellative sometimes has a decided influence upon a clause following it. This is when the Compellative is at the end of the Indefinite Interrogative part of a Semi-Interrogative, and is followed by the Declarative part.

Then the Bend of the Compellative causes the Declarative part to end with the Bend. Thus:—

“Where are you going, my pretty maid’?” he said, trying hard to speak in a very persuasive tone’.

(See *Exception II. in the Delivery of Semi-Interrogatives*, page 102.)

EXCEPTIONS.

I. In very emphatic Declaratives and Indefinite Interrogatives, Compellatives usually take the Downward inflections of such sentences.

EXAMPLES.

1. Charge, Chester, charge! On, Stanley, on!
2. Why tempt ye me, ye hypocrites?
3. What were your outrageous plans, ye traitors?

II. Short Compellatives, as “sir,” “gentlemen,” and the like, at the beginning of formal speeches or letters, and at the end of Declarative sentences, are often delivered with the Falls.

This is merely conventional delivery, and may wisely be departed from.

III. Compellatives repeated for emphasis, or that they may be heard, take the Perfect Fall; and each succeeding repetition is delivered in the same way, and with increased Force.

EXAMPLES.

1. John’, John’, come here.
2. Mr. Speaker’, Mr. Speaker’, I desire to be heard.
3. My lord’! my lord’! What, ho! my lord’, my lord’!

THE CIRCUMSTANCE.

The Circumstance is a part of a sentence, required by the sense, but not by the grammatical construction.

It may be a word, a clause, or even a sentence in itself: if a sentence, it will be of one of the varieties already described.

PUNCTUATION. — If it stands at the beginning of a sentence or the member of a sentence, it is followed by a comma: if it is in the middle of a sentence or member, it is preceded and followed by commas: if it is at the end of a sentence or member, it is preceded by a comma, and followed by the punctuation mark of the sentence or member in which it appears.

RULE FOR THE DELIVERY OF THE CIRCUMSTANCE.

In Declarative sentences, the Circumstance has the delivery of the preceding clause. When it stands at the beginning of a Declarative sentence it takes the Bend. In Interrogative sentences it is delivered with the Slide of the Interrogative.

EXAMPLES.

1. *In these respects'*, our poetry is more true to nature.
2. I have, *with a good deal of attention'*, considered the subject.
3. Hug not this delusion to your breast[\], *I pray you*[\].

EXCEPTION.

When the Circumstance follows a clause terminating with the Bend, and expresses a thought in contrast to that of the preceding clause, the Circumstance terminates with the Partial Fall.

EXAMPLES.

1. It is essential that he who speaks much', *or who even speaks little*[\], should acquire command of himself.
2. The man of affairs, as well as the student, should be interested in these things.

It is evident that this variation from the rule grows out of the natural tendency to indicate contrast in thought by contrast in inflection, as was seen in the Close sentence.

When the Circumstance stands at the end of a sentence or member, it has little effect upon the delivery of the

words preceding it, except, of course, to change Perfect Fall to Partial. The reader must not be misled into thinking that the pause preceding a Circumstance at the end of a Declarative sentence is always a pause of imperfect sense. Were it not for the Circumstance, it would be a pause of perfect sense and take Perfect Fall; but followed by the Circumstance it has the Partial Fall, the Circumstance ending with Perfect Fall.

EXAMPLES.

I cannot tell how to account for it, but these people have usually the preference to our own fools', in the opinion of the sillier part of womankind.

2. If I stood here to-night to tell the story of Napoleon, I should take it from the lips of Frenchmen', who find no language rich enough in which to paint the great general of the century.

3. But I am to tell you the story of a negro', Toussaint L'Ouverture', who has left hardly one written line.

THE PARENTHESIS.

The Parenthesis is a word or clause necessary neither to the sense nor to the construction of a sentence.

PUNCTUATION. — When the clause preceding the Parenthesis has a punctuation mark, the Parenthesis is followed by the same mark, or its representative, except, of course, when it ends a sentence.

It is delivered according to the rule governing the delivery of the Circumstance. Both Circumstance and Parenthesis should be delivered in a Key different from that of the main body of the sentence. Usually, particularly as regards the Circumstance, this should be a lower Key. But if the meaning demand, the Key may be raised.

EXAMPLES.

1. *Key.* — That this nation, shall have a new birth of freedom.
under God,
2. *Key.* — Can that nation, long endure?
or any nation so established,
3. *Key.* — Are you still far from settled?
(I fear you are)
4. *Key.* — At last she succeeded in hood-
winking him completely. (oh ! she was shrewd)

THE MIXED SENTENCE.

The **Mixed sentence** is formed of two or more of the same species, or of different species of sentences, so combined, that both or all are equally necessary to the construction and the sense.

There should be no effort on the part of the student to separate the parts of a mixed sentence (as in parsing) or to supply missing parts. Simply read each part according to the rules governing the class to which it belongs.

One example will be sufficient ; and the following, from the well-known speech of Daniel Webster, is a fine example.

When my eyes shall be turned to behold, for the last time, the sun in heaven', may I not see him shining on the broken and dishonored fragments of a once glorious Union' ; on states dissevered, discordant, belligerent' ; on a land rent with civil feuds, or drenched, it may be, in fraternal blood' ; let their last feeble and lingering glance', rather, behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced\ : its arms and trophies streaming in their original luster\ : not a stripe erased or polluted, nor a single star obscured\ : bearing for its motto, no such miserable interrogatory as, "What is all this worth'?" nor those other words of delusion and folly, "Liberty first, and Union afterwards'" ; but everywhere, spread all over in characters of living light, blazing on all its ample folds as they float over the sea and over the land and in every wind

under the whole heavens', that other sentiment', dear to every true American heart': Liberty and Union'; now and forever'; one and inseparable'!

This splendid sentence begins with the first part of a Single Compact, ending at "heaven." Here, with "then" understood, begins a Negative Compact with first and third parts. The first part, ending at "blood," has three members: the third part, with "but" understood, begins at "let," and has three complete members, and the beginning of a fourth. The three members end at "advanced," "luster," "obscured." The fourth member — "bearing for its motto" — becomes the beginning of a Negative Compact, with first and third parts. The first part has two members ending at "worth" and "afterwards." The third part concludes the sentence.

Notice that the words, "What is all this worth?" are read with the Waving Slide of the first part of a Compact, and not with the Falling Slide of the Indefinite Interrogative. There is no question asked. There is simply the statement of what might be on the banner. It is no more a question than the other phrase, "Liberty first, and Union afterwards." (*See page 102.*)

PARAGRAPHS FOR CLASSIFICATION AND PUNCTUATION.

1. Our life is compared to a falling leaf when we are disposed to count on protracted years to defer any serious thoughts of futurity and to extend our plans through a long succession of seasons the spectacle of the "fading many-colored woods" and the naked trees affords a salutary admonition of our frailty it should teach us to fill the short year of life or that portion of it which may be allotted to us with useful employments and harmless pleasures to practice that industry activity and order which the course of the natural world is constantly preaching.

2. Liberty was theirs as men without it they did not esteem themselves men more than any other privilege or possession it was essential

to their happiness for it was essential to their original nature and therefore they preferred it above wealth and ease and country and that they might enjoy and exercise it fully they forsook houses and lands and kindred.

3. She embraces under her protection or in her possession the Philippine Islands Java Sumatra passes the coast of Malacca rests for a short time fruitlessly to endeavor to number the countless millions of her subjects in Hindustan winds into the sea of Arabia skirts along the coasts of Coromandel and Ceylon stops for a moment at the Cape of Good Hope sweeps along the whole of the Antilles doubles Cape Horn crosses the American Continent and then takes her departure for the United Kingdoms of England Scotland and Ireland.

4. Because I eat and drink without luxury banishing all foreign superfluity because I dress myself in a way at once comfortable and pleasing to the eye because I withstand the prejudices of my class and would pass for no more than I am worth because I forswear deceit and assert the truth without fear therefore am I treated in the nineteenth century as a fool.

5. Time would fail us to recount the measures by which the way was prepared for the Revolution the Stamp Act its repeal with the declaration of right to tax America the landing of troops in Boston beneath the battery of fourteen vessels of war lying broadside to the town with springs on their cables their guns loaded and matches smoking the repeated insults and finally the massacre of the fifth of March resulting from this military occupation by which the final catastrophe was hurried on.

6. Were I to invite each reader to deliver an address the first question which would arise in your mind would relate to your personal fitness for the task in other words you would regard the invitation from a personal point of view this consideration is appropriate because personality is an essential element of eloquence.

7. But if you feel that in favorable circumstances you could influence people through speech a second question would arise before you would accept the invitation to make an address namely what am I to speak about am I to lecture upon politics or literature or history or art or religion you might readily consent to bring one message to an audience and decline to treat another subject in public the second question therefore relates to the matter of the discourse thus the matter or the truth to be presented becomes the second division of oratory.

8. But if you have had experience in speaking or if you have a genius for the work you will ask a third question relating to the audience and to the occasion is the audience composed of children or adults what is its degree of cultivation what is the occasion which brings the people together have they come for instruction for inspiration or for entertainment the third question therefore relates to the nature and condition of the audience as however the speaker cannot make or change occasions we may say that the third element of success consists in his art in finding a suitable message for the occasion and in adapting the matter of his discourse to the audience.

9. It is hardly necessary to say that one of the best helps to the acquisition of skill in oratory is a profound study of the best specimens of eloquence as the young painter or sculptor is not content with text books and lectures but spends months or years in the galleries of Florence Rome and a score of other places in order to learn how the great masters of form and color wrought their miracles so the oratorical student should dissect and analyze the great masterpieces of eloquence and endeavor so far as possible to "pluck out the heart of their mystery" to learn the secret of their charm let him not confine himself to reading fine passages such as are to be found in "Speakers" for the exclusive reading of these would be misleading and on the whole more injurious than helpful a speech of the highest order will always contain some of those electric and stimulating qualities which we look for in books of specimens but the striking metaphor the startling appeal the biting sarcasm the bold invective the daring apostrophe which characterize these selected passages form but an insignificant portion of a long discourse and sometimes they are wanting altogether in speeches which are models of luminous statement or of powerful and logical reasoning.

10. Again besides studying the masterpieces of eloquence in print the oratorical aspirant should listen to the best living speakers as the young bird that is learning to fly watches its parents and with eyes fixed on them spreads its unsteady wings follows in their path and copies their motions so the young man who would master the art of oratory should watch closely the veteran practitioners of the art and assiduously note and imitate their best methods till gaining confidence in the strength of his pinions he may venture to cease circling about the nest and boldly essay the eagle flights of eloquence it was thus in part that Grattan's oratorical genius was trained and directed going in his youth to London he was attracted to the debates in Parliament by the elo-

quence of Lord Chatham which acted with such a spell upon his mind as henceforth to fix his destiny to emulate the fervid and electric oratory of that great leader reproducing his lofty conceptions in new and original forms for he was no servile copyist was henceforth the object of his greatest efforts and of his most fervent aspirations.

11. The advocates of Charles like the advocates of other malefactors against whom overwhelming evidence is produced generally decline all controversy about the facts and content themselves with calling testimony to character he had so many private virtues and had James II no private virtues was even Oliver Cromwell his bitterest enemies themselves being judges destitute of private virtues and what after all are the virtues ascribed to Charles a religious zeal not more sincere than that of his son and fully as weak and narrow minded and a few of the ordinary household decencies which half the tombstones in England claim for those who lie beneath them a good father a good husband ample apologies indeed for fifteen years of persecution tyranny and falsehood.

12. We charge him with having broken his coronation oath and we are told that he kept his marriage vow we accuse him of having given up his people to the merciless inflictions of the most hot headed and hard hearted of prelates and the defense is that he took his little son on his knee and kissed him we censure him for having violated the articles of the Petition of Right after having for good and valuable considerations promised to observe them and we are informed that he was accustomed to hear prayers at six o'clock in the morning it is to such considerations as these together with his Vandyke dress his handsome face and his peaked beard that he owes we verily believe most of his popularity with the present generation.

13. For ourselves we own that we do not understand the common phrase "a good man but a bad king" we can as easily conceive a good man and an unnatural father or a good man and a treacherous friend we cannot in estimating the character of an individual leave out of our consideration his conduct in the most important of all human relations and if in that relation we find him to have been selfish cruel and deceitful we shall take the liberty to call him a bad man in spite of all his temperance at table and all his regularity at chapel.

CHAPTER X.

THE PRACTICAL APPLICATION.

Now I speak to some purpose.

As You Like It.

A speech of some dozen or sixteen lines.

Hamlet.

BEFORE reading the following examples of sentences in class, you should study them carefully. First decide what kind of a sentence each is, and of course that will decide you as to the proper termination of each clause, or member, or sentence. Then decide which words ought to be emphasized, and apply the rules for emphasis. Then try to heed the suggestions given as to breathing, voice, naturalness, distinctness in articulation. Study each paragraph as a whole, and endeavor to give each part its just value.

When you read, stand erect, hold the book well up, that you may not have to bend the neck and thus interfere with the proper position of the vocal organs.

Suppose that you are to read this sentence, from Daniel Webster's famous Dartmouth College argument:—

1. *This*, sir, is my *case*. 2. It is the case, not merely of that *humble* institution; it is the case of *every* college in our land. 3. It is *more*: it is the case of every *Eleemosynary* Institution throughout our country; of all those great *charities* founded by the piety of our ancestors to *alleviate* human misery, and scatter *blessings* along the pathway of life. 4. It is *more*: it is, in *some* sense, the case of every *man* among us who has property of which he may be *stripped*; for the case is simply *this*: Shall our State Legislatures be *allowed* to take that which is *not* their own, to *turn* it from its *original* use, and apply it to such ends or purposes as *they*, in their discretion, may see *fit*?

Below is an analysis of the sentence : a general model for you to follow. I have indicated the words that may be emphasized. I do not mean that they are the only words, or just the words, to emphasize. I give the analysis, sentence by sentence.

1. Close Declarative, delivered with Bend at intermediate pauses, and Perfect Fall. Emphasizing *this*, the voice starts above the key : Second Sweep developed on the Circumstance, *sir*. First Sweep of *case* starts at preceding pause ; Second Sweep changed to Perfect Fall.

2. Negative Compact with first and third parts. First part terminates with Bend ; third part with Perfect Fall. First Sweep of *humble* developed from preceding pause ; Second Sweep to the end of first part, at *institution*. First Sweep of *every* starts at the rhetorical pause before prepositional clause *of every*, etc. ; Second Sweep developed to the rhetorical pause before the prepositional clause, *in our land* ; or if the emphasis is strong, the Sweep is changed to Downward Slide to the end of the sentence.

3. Loose sentence with three members. Partial Fall at *more* and *country*, and Perfect Fall at *life*. Bend at intermediate pauses. Second Sweep of *more* changed to Partial Fall ; First Sweep of *Eleemosynary* begins at preceding rhetorical pause before the prepositional clause, *of every*, etc., and goes to accented syllable *mos* ; Second Sweep developed to the rhetorical pause before *throughout*, unless the emphasis is strong enough to change it to the Downward Slide to the end of the member. First Sweep of *charities* begins at preceding pause ; Second Sweep developed on the word, because of the rhetorical pause before the participial clause, *founded*, etc. ; or, if emphasis is strong, developed to the pause before the infinitive clause, *to alleviate*, etc. Sweeps of *alleviate* developed according to general rules, as is the First Sweep of *blessings* ; Second Sweep developed on the word, because of the rhetorical pause before the prepositional clause, *along the*, etc.

4. Loose sentence with four members. Delivered with Partial Fall at *more*, *stripped*, and *this* ; Perfect Fall at *fit*. Effects of emphasis of *more* as in third sentence. *In some sense* is a Circumstance, and should be read in a lower key ; Sweeps of *some* developed between the pauses. First Sweep of *man* begins at the slight rhetorical pause after *case* ; Second Sweep developed to the pause before the relative clause, *who has*, etc. First Sweep of *stripped* begins after pause preceding

prepositional clause, *of which he*, etc.; Second Sweep changed to Partial Fall. The rhetorical pause following the Circumstance *simply*, prevents a development of the First Sweep of *this*, the voice starting above the key; the Second Sweep is changed to Partial Fall. First Sweep of *allowed* begins at the rhetorical pause after *our State Legislatures* (see Rule II., Rhetorical Pauses); Second Sweep goes to the pause preceding the relative *which*. First Sweep of *not* begins at the preceding pause, and Second Sweep goes to the following pause. Second Sweep of *turn* is developed until it becomes, or coincides with, the First Sweep of *original*. First sweep of *they* begins after rhetorical sweep before *as*; Second Sweep developed on the word. Second Sweep of *fit* changed to Perfect Fall. (See Remarks under Semi-Interrogative, p. 65.)

Having decided just how a paragraph should be read, then strive to give to each clause its proper force, its proper key. All emphatic words are not equally emphatic. All pauses are not equal. All Second Sweeps do not rise to the same height. I do not believe that these variations of voice, emphasis, inflection, can be successfully taught in a book. Use your brains; use your ears. It means study. Yes, and it is worth study. One thing is certain: if you read according to the rules which you have learned in this book, you cannot read in a monotone.

To the following selections for practice in the application of the rules, I have in some instances added the name of the author. Those with the name of *Beecher* added are from Henry Ward Beecher's oration on "Oratory."

1. The best hope that any orator can have is to rise at favored moments to some height of enthusiasm that shall make all his previous structure of preparation superfluous; as the ship in launching glides from the ways, and scatters cradle-timbers and wedges upon the waters that are henceforth to be her home. — *T. W. Higginson*.

2. A man who is to be an orator must have something to say; he must have something that in his very soul he feels to be worth saying; he must have in his nature that kindly sympathy which connects him

with his fellow-men, and which so makes him a part of the audience which he moves as that his smile is their smile, that his tear is their tear, and that the throb of his heart becomes the throb of the hearts of the whole assembly. — *Beecher*.

3. So long as men touch the ground, and feel their own weight, so long they need the aptitudes and the instrumentalities of the human body; and one of the very first steps in oratory is that which trains the body to be the welcome and glad servant of the soul; for many and many a one, who has acres of thought, has little bodily culture, and as little grace of manners; and many and many a one who has sweetening inside has cacophony when he speaks. — *Beecher*.

4. A good voice has a charm in speech as in song; sometimes of itself enchains attention, and indicates a rare sensibility; especially when trained to wield its powers. — *Emerson*.

5. In moments of clearer thought or deeper sympathy, the voice will attain a music and penetration which surprises the speaker as much as the auditor; he also is a sharer in the higher wind that blows over his strings. — *Emerson*.

6. If I should make the shortest list of the qualifications of the orator, I should begin with manliness; and perhaps it means here, presence of mind. — *Emerson*.

7. These are ascending stairs—a good voice, winning manners, plain speech, chastened, however, by the schools into correctness; but we must come to the main matter, of power of statement—know your fact; hug your fact. — *Emerson*.

8. John Adams's eloquence alone seemed to have met every demand of the time; as a question of right, as a question of prudence, as a question of immediate opportunity, as a question of feeling, as a question of conscience, as a question of historical and durable and innocent glory, he knew it all, through and through; and in that mighty debate, which, beginning in Congress as far back as March or February, 1776, had its close on the second and on the fourth of July, he presented it in all its aspects, to every passion and affection; to the burning sense of wrong, exasperated at length beyond control by the shedding of blood; to grief, anger, self-respect; to the desire of happiness and of safety; to the sense of moral obligation, commanding that the duties of life are more than life; to the courage which fears God, and knows

no other fear; to the craving of the colonial heart, of all hearts, for the reality and the ideal of country, and which cannot be filled unless the dear native land comes to be breathed on by the grace, clad in the robes, armed with the thunders, admitted as an equal to the assembly, of the nations; to that large and heroical ambition which would build states; that imperial philanthropy which would open to liberty an asylum here, and give to the sick heart, hard fare, fettered conscience of the children of the Old World, healing, plenty, and freedom to worship God. — *Rufus Choate*.

9. To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings with a mild
And gentle sympathy, that steals away
Their sharpness ere he is aware. — *Bryant*.

10. A living force that brings to itself all the resources of imagination, all the inspiration of feeling, all that is influential in body, in voice, in eye, in gesture, in posture, in the whole animated man, is in strict analogy with the divine thought and the divine arrangement; and there is no misconstruction more utterly untrue and fatal than that oratory is an artificial thing, which deals with baubles and trifles, for the sake of making bubbles of pleasure for transient effect on mercurial audiences. — *Beecher*.

11. I advocate, in its full extent, and for every reason of humanity, of patriotism, and of religion, a more thorough culture of oratory; and I define oratory to be the art of influencing conduct with the truth set home by all the resources of the living man. — *Beecher*.

12. At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power;
In dreams, through court and camp, he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet ring;
Then pressed that monarch's throne, — a king;

As wild his thoughts, as gay of wing,
As Eden's garden bird. — *Fitz-Greene Halleck.*

13. Then with eyes to the front all,
And with guns horizontal,
 Stood our sires ;
And the balls whistled deadly,
And in streams flashing redly
 Blazed the fires ;
 As the roar
 On the shore

Swept the strong battle-breakers o'er the green-sodden acres
 Of the plain ;
And louder, louder, louder, cracked the black gunpowder,
 Cracking amain !

— *Guy Humphrey McMaster.*

14. If you consider deliberative eloquence, in its highest forms and noblest exertion, to be the utterances of men of genius, practised, earnest, and sincere, according to a rule of art, in presence of large assemblies, in great conjunctures of public affairs, to persuade a People ; it is quite plain that those largest of all conjunctures, which you properly call times of revolution, must demand and supply a deliberative eloquence all their own. — *Rufus Choate.*

15. If you can electrify an audience by the power of a living man on dead things, how much more should that audience be electrified when the chords are living, and the man is alive, and he knows how to touch them with divine inspiration. — *Beecher.*

16. When the thing which a man does is so completely mastered as that there is an absence of volition, and he does it without knowing it, he does it easily. When the volition is not subdued, and when, therefore, he does not act spontaneously, he is conscious of what he does ; and the consciousness prevents his doing it easily. — *Beecher.*

17. As in morals, whenever a man thinks himself humble, then is the moment of his most insidious pride ; so in eloquence, whenever a speaker becomes conscious in any measure of himself, and is led to think of how he is doing that which he is speaking, or how he is to do that which is still before him, he loses that which, most of all, the true orator desires to attain. — *W. M. Taylor.*

18. When one has so completely mastered the principles of logic, rhetoric, and elocution, that he acts upon them without thinking either of them or of himself, then the manner is to the matter as the powder is to the ball, and the spirit is to the spark, by which the might that was in the powder is exploded for the propulsion of the ball, and sends it with tremendous impact against the wall of the fortress which he is seeking to bombard. — *W. M. Taylor*.

19. Are we to go on still cudgelling, and cudgelling, and cudgelling men's ears with coarse processes? Are we to consider it a special providence when any good comes from our preaching or our teaching? Are we never to study how skilfully to pick the lock of curiosity; to unfasten the door of fancy; to throw wide open the halls of emotion, and to kindle the light of inspiration in the souls of men? Is there any reality in oratory? It is all real. — *Beecher*.

20. Taking, now, another step forward, and presuming that one has this special gift, what more is required for the highest eloquence? I answer, in the first place, a good character. — *W. M. Taylor*.

21. As each young tree may be pruned and trained and developed according to the laws of its own nature, and so be made of its kind a more perfect tree, so almost every preacher, early in his life, may be corrected and trained and developed according to the laws of his own nature, and so be made of his kind a more perfect preacher. — *A. F. Upson*.

22. Who does not know how clear the mind is when we wake in the morning; how we solve problems, and think out perplexing questions while bathing and dressing, although the previous night the mind was inert and dead? That is what is meant by mental freshness; and what we need is to bring this precise quality, this oxygen of the mind, into our speeches. — *T. W. Higginson*.

23. His [Whitefield's] biographer has asked the question, "Why did he produce such an effect on different minds, so different in original endowment and in cultivation?" And his biographer answers his own question by saying: "Because, among other reasons, he gave attention — laborious, careful, unwearied attention — to both the composition and the delivery of his discourses. He left nothing to accident that he could regulate by care. Benjamin Franklin has confirmed the observation of Foote and Garrick, that Whitefield's oratory was not perfected until he had delivered a sermon for the fortieth time."

24. Why should you keep your head over your shoulder? Why drag about this monstrous corpse of your memory, lest you contradict somewhat you have stated in this or that public place? Suppose you do contradict yourself; what then? Out upon your guarded lips! Sew them up with packthread; do. Else, if you would be a man, speak what you think to-day in words as hard as cannon-balls; and to-morrow speak what to-morrow thinks, in hard words again, though it contradict everything you said to-day. "Ah, then," exclaim the aged ladies, "you shall be sure to be misunderstood." Misunderstood! It is a right fool's word. Is it so bad then to be misunderstood? Pythagoras was misunderstood, and Socrates, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. — *Emerson.*

25. We reckon the bar, the Senate, journalism, and the pulpit, peaceful professions; but you cannot escape the demand for courage in these; and certainly there is no true orator who is not a hero. — *Beecher.*

26. In your struggles with the world, should a crisis ever occur when even friendship may deem it prudent to desert you; when even your country may seem ready to abandon herself and you; when priest and Levite shall come and look on you, and pass by on the other side; seek refuge, my friends, and be assured you shall find it, in the friendship of Lælius and Scipio; in the patriotism of Cicero, Demosthenes, and Burke; as well as in the precepts and example of Him whose law is love, and who taught us to remember injuries only to forgive them. — *John Quincy Adams.*

27. You may have the matter clearly arranged and cogently expressed; and you may have the manner possessed of the negative quality of faultlessness; yet there may be no eloquence.

28. No monarchical throne presses these States together; no iron chain of military power encircles them; they live and stand under a Government, popular in its form, representative in its character, founded upon principles of equality, and so constructed, we hope, as to last forever.

29. No matter who was the sufferer, or what the form of the injustice, — starving Yorkshire peasant, imprisoned Chartist, persecuted Protestant, or negro slave; no matter of what right, personal or civil, the victim had been robbed; no matter what religious pretext or

political juggle alleged "necessity" as an excuse for his oppression; no matter with what solemnities he had been devoted on the altar of slavery; the moment O'Connell saw him, the altar and the God sank together in the dust; the victim was acknowledged a man and a brother, equal in all rights, and entitled to all the aid the great Irishman could give him. — *Wendell Phillips*.

30. As goods when lost we know are seldom found;
 As fading gloss no rubbing can excite;
 As flowers when dead are trampled on the ground;
 As broken glass no cement can unite;
 So beauty blemished once is ever lost,
 In spite of physic, painting, pains, and cost.

31. Did sweeter sounds adorn my flowing tongue,
 Than ever man pronounced, or angel sung;
 Had I all knowledge, human and divine,
 That thought can reach, or science can define;
 And had I power to give that knowledge birth;
 In all the speeches of the babbling earth;
 Did Shadrach's zeal my glowing breast inspire
 To weary tortures, and rejoice in fire;
 Or had I faith like that which Israel saw,
 When Moses gave them miracles and law;
 Yet gracious Charity, indulgent guest,
 Were not thy power exerted in my breast,
 That scorn of life would be but wild despair;
 A cymbal's sound were better than my voice;
 My faith were form: my eloquence were noise.

32. I have a part to act, not for my own security or safety, for I am looking out for no fragment upon which to float away from the wreck, if wreck there must be; but for the good of the whole and the preservation of all; and there is that which will keep me to my duty during this struggle, whether the sun and the stars shall appear for many days. — *Webster*.

33. He would keep the Union according to the Constitution, not as a relic, a memorial, a tradition; not for what it has done, though that kindled his gratitude and excited his admiration; but for what it is now and hereafter to do, when adapted by a wise, practical philosophy

to a wider and higher area, to larger numbers, to severer and more glorious probation. — *Choate*.

34. They had not found in his [Webster's] speeches so much adulation of the people; so much of the music which robs the public reason of itself; so many phrases of humanity and philanthropy; but every year they came nearer and nearer to him; and as they came nearer they loved him better; they heard how tender the son had been; the husband, the brother, the father, the friend, and the neighbor; that he was plain, simple, natural, generous, hospitable; that he loved little children, and revered God, the Scriptures, the Sabbath day, the Constitution, and the Law; and their hearts clave unto him. — *Choate*.

35. When round the lonely cottage
Roars loud the tempest's din;
And the good logs of Algidus
Roar louder yet within;
When the oldest cask is opened,
And the largest lamp is lit;
When the chestnuts glow in the embers,
And the kid turns on the spit;
When young and old in circle
Around the firebrands close;
When the girls are weaving baskets,
And the boys are shaping bows;
When the goodman mends his armor,
And trims his helmet's plume;
When the goodwife's shuttle merrily
Goes flashing through the room;
With weeping and with laughter,
Still is the story told,
How well Horatius kept the bridge
In the brave days of old. — *Macaulay*.

36. If there be any reasonable ground for believing that the speaker is insincere or immoral, then his oration has no more influence upon the hearers than the representation of an actor on the stage has on the spectators; or rather, it has just the same kind of influence; for they admire it as a performance, and nothing more. — *W. M. Taylor*.

37. When the speaker is one whose life for years has been known and read of all men, and who has proved himself to be a pure, disinterested, and consistent man, then the weight of all that gives momentum to his words; they have in them what the Abbé Mullois has so felicitously called "the accent of conviction"; and they tell with power upon his audience. — *W. M. Taylor.*

38. Give us a man with the stirrings of oratorical genius in his soul; let him be early and thoroughly trained in the mastery of elocution and the management of action; make him familiar with the setting forth of an argument after a logical fashion, and in such style as rhetoric shall approve; let him be known for high-toned principle, and genuine moral excellence; give him such practice in public speaking as may be gained through taking interest in the affairs of his church, his city, or his state; let him be placed in the thick of some tremendous conflict for truth, or law, or liberty, or religion; let him be brought out by some such occasion as Webster had in his reply to Hayne, or Lincoln had in his conflict with Douglas, or Gladstone had in his opposition to Beaconsfield in his famous Mid-Lothian Campaign; and he will speak in language which will echo round the world and reverberate through all coming ages. — *W. M. Taylor.*

CHAPTER XI.

SOME GENERAL SUGGESTIONS.

We are to speak in public.

Winter's Tale.

I WISH to make some general suggestions concerning methods and habits in reading and speaking. First, I should like to impress strongly upon you the importance of at once deciding that you will never read anything in public — no matter how small and informal the audience — without first having studied it carefully. By this I do not mean merely running over the selection, applying the rules which you have learned here, and deciding what words are to be emphasized. I mean that in addition to all this, which is very important, you should read the “piece” aloud, again and again. You cannot know what you are doing without reading aloud. You must hear your voice, with its many inflections, if you would decide wisely as to the best methods of reading.

Of course there may be occasions when you will be obliged to read without preparation; but avoid them always. I often wonder whether there are many clergymen who, before going into the pulpit, carefully rehearse the hymns and the Scripture lessons, and the other parts of the church service which they are to read. They select the hymns and run them over, to see which verses shall be omitted; they select the chapters from the Bible and meditate upon them; but I very much fear that there is little study with the aim to make those hymns and passages of Scripture helpful, and inspiring,

and uplifting to the congregation. But isn't it worth while?

It is said that Charlotte Cushman never, in her public readings, "read the pettiest anecdote, or even a few verses without the most careful and laborious preparation. On one occasion, in Chicago, she prepared herself for an encore by selecting a negro anecdote which met her eye, and which filled about twenty lines in a newspaper. For three or four days she read and re-read this story, in her private room, trying the effects of different styles of recitation, now emphasizing this word, now that, now pitching her voice to one key, and now to another, until she had discovered what seemed to be the best way to bring out its ludicrous features into the boldest relief."

No one expects the clergyman to imitate the actress in this laborious study, but if every young man who expects to enter the ministry would lay down for himself the rule I suggested in the first paragraph of this chapter, there would be better reading in the pulpit and more devotion in the pews. But do you, I beg of you, use something of Charlotte Cushman's care in preparing *whatever* you are to read before any audience. Are you to read a set of resolutions at a meeting of your class? Study them. Are you to conduct a Young Men's Christian Association meeting? Study your selections for reading. Are you to read a paper before your Literary Society, or in a University Seminary, or before a Social Science Club? Study your paper. You will very likely thus get the reputation of being a good reader, for of course you will never read in public to amuse or entertain the audience without much study of your selections. It is only when we are to read some-

thing of real importance that we think preparation unnecessary.

The question is often asked, "Should one look away from the text when reading?" That is, should one try and make the reading more effective by earnest and emphatic glances at his hearers. Of course this is a matter of individual taste. Most of us like to have the lecturer and the clergyman as little confined to his manuscript as possible. If you are reading from your own writing, or from any other which you think will be improved by your impressing something of your own personality on the hearers, then the eyes may emphasize what the lips pronounce. If you are so familiar with the text that you can repeat whole sentences without glancing at the page, so much the better. You ought at least to be able to speak the concluding words of sentences without the aid of the text. There are readers, lecturers usually, who read the latter part of each sentence, running the eyes forward at the same time, so that they may begin the new sentence with eyes on the audience. This seems to me a bad habit. The first words of a sentence are not usually the most important; the last are. They should be spoken with carefulness, distinctly and impressively, if any words are. But when the reader is intent upon getting in his mind the opening words of a new sentence, while pronouncing the closing words of the old one, he is very apt to slight the spoken words. The delivery is likely to lose in force, inflection, articulation; and that part of the sentence which should be most distinct, which often contains the key to the thought that follows, is lost as the voice dies away in an inarticulate mumble.

It is best to be off with the old sentence before you

are on with the new. I suggest that you endeavor to read the last clause or words of sentences, with eyes upon the audience, speaking firmly and distinctly to the end. Then, at the pause at the end of the sentence, there is plenty of time in which to drop the eyes and begin reading again. Nothing is more annoying to a listener, nothing better calculated to destroy all the excellences of a production, than that the reader lose his place, stammer, and stop, while he searches the page for the wanted words. Better put your finger on the line and never lift your eyes from the page.

I suggest that usually, when reading from a book, particularly from the Book of books, you devote your whole attention to the words before you. Read slowly, naturally, reverentially; but put yourself in the background. I think this should apply to the reading of hymns, too.

I have seen readers, usually clergymen, who, having several selections to read,—for instance, from the Bible,—began to turn the leaves of the book, to find the next passage, before they ceased speaking the words of the first. It is all wrong. The hearer at once has his attention taken from the spoken words, and he wonders what is coming next. Read to the end of each selection carefully, and seek for the next with due deliberation. Equally bad is the habit of shutting the book and turning to the next thing on the programme while still speaking. Then the spoken words lose all their meaning to the average hearer, who is intent upon watching the reader.

In short, while reading or speaking, you should never do anything that will distract the attention of your hearers. It is hard enough to keep it, at the best. A bird flying in at an open window, a dog trotting down the aisle,

an uneasy small boy, can take the attention of the audience from the most eloquent speaker. I have seen a college president close an address to a chapful of students with weighty and fitting and earnest words, at the same time tugging at his watch, which, seemingly more sensible of the fitness of things than he, refused to quit his pocket. It is safe to say that nine-tenths of his hearers were more interested in the struggle with the time-piece than in the words, important as they were. He could well have waited until quite through before ascertaining whether he had spoken too long, or not long enough, or just the proper time.

You have all seen clergymen who ended their sermons by a general arrangement of the articles on the desk,—closing the Bible, putting the hymn-book carefully upon it, straightening out the big book-mark, putting the watch into one pocket and the handkerchief into another, turning down the pulpit lamp, and so on. And all this, perhaps, while the solemn words of an eloquent and able sermon were lingering on the air, and the congregation were waiting to bow their heads, while the preacher prayed that God would bless his words. But that congregation were not thinking of those solemn words, for the speaker had in an instant taken their thoughts from duty, devotion, eternity, God, to the time of day and the gas. The good man in the pulpit didn't know what he was doing. It was simply a habit; but what a remarkably bad habit!

I have seen a college professor reading a learned and interesting lecture before a large and intelligent audience, and all the time, apparently, interested only in keeping the edges of his manuscript squared, and in seeing to it that the pages that he had read were placed in exactly the right spot on the desk. It would have been better even to

have dropped each page on the floor as he read it ; for then he would have seemed to be lost in his subject. But you should never be so lost in your subject that you do not know exactly what you are about. At all events, acquire good habits before you permit yourself to lose yourself before an audience.

I once attended a lecture in Chickering Hall, New York. It was delivered by a very presentable young man, and was really worth listening to ; but the whole effect was ruined by the drinking habit of the speaker. He seemed to be continually thirsty, and at the end of every paragraph stopped and deliberately drank from a glass of water on the desk, and with every draught smacked his lips approvingly. He had not spoken fifteen minutes before we were all waiting to see him take his next drink, and were all smiling at the accompanying smack. I remember that lecture now, after a lapse of years, only as an exhibition of very vulgar drinking.

This brings to mind an anecdote that I have recently seen somewhere in print. It was told as illustrating the self-control of Père Hyacinthe, the famous French pulpit orator. He was preaching with his wonted fire and fervor, and stopped an instant to moisten his lips. But the glass on the desk was empty. He thought to fill it from a pitcher beneath the desk ; but the pitcher, too, was empty. Then he asked for water, and waited quietly and silently until it was brought. He drank, and then, and not until then, took up his discourse and went on triumphantly ; and the audience were all ready to go on with him. Had he continued his sermon while the water was being fetched, the congregation would have been more intent upon watching for the person who should bring it than upon the words of the speaker ; and he would have run the risk of having

an important thought interrupted, or a fine period ruined, by the advent of the water-carrier.

Rest assured that your audience will follow your thoughts expressed in action, more intently than those expressed in words. If you feel a draught on the back of your neck, and glance around to find its source, you will instantly have the audience, not listening, but wondering what you did that for. Better stop deliberately and ask the proper person to close the opening which is causing the draught. Then, after waiting quietly until that is done, go on with your speech. Remember that you cannot make a movement on the platform which your hearers will not see. Do not imagine that you can slyly pull down a refractory cuff, or wriggle yourself into comfortable relations with your collar, unseen by the audience. At your first movement they cease to be auditors and become spectators, interested only in seeing what you are doing ; sympathizing perhaps with you in your endeavors, but — listening? No. If the cuff must be pulled down, pull it down, and then go on with your speech. If the collar chafes, arrange it and then go on. Better still, pay some attention to these matters — they are not trifles — before facing your audience.

I remember the hilarity a speaker occasioned — in the days when trousers were worn tighter than now — by rising, and, as he walked forward to his place on the platform, endeavoring to kick down that aspiring garment, making movements not unlike those a neat cat makes after crossing a muddy street. That was much worse in its effect on the audience than the forgetfulness of a friend of mine, who lectured for an hour and a half one evening, in very correct attire, with his trousers rolled up about three inches. And there had been no weather report from London that day, either. He was intent on his subject, and so were his

audience after they had become accustomed to his unusual appearance. But both of these speakers had to contend at first with an audience inclined to laugh at them. That is a misfortune to be avoided.

These suggestions may seem to concern trifles. But, take my word for it, you will not think so when you come to face the Argus-eyed audience.

CHAPTER XII.

GESTURE.

I say, but mark his gesture.

Othello.

There was speech in their dumbness, language in their very gesture.

Winter's Tale.

Action and accent did they teach him then;

"Thus must thou speak, and thus thy body bear."

Love's Labor's Lost.

Suit the action to the word: the word to the action. *Hamlet.*

GREAT orators have been great orators, not on account of their gestures; sometimes, in spite of them. We know of Clay that he made graceful gestures; we read that Webster made few, and the only one that has been described violated all the rules laid down in the manuals of elocution. Matthews, in his "Oratory and Orators," says that Webster, speaking of the Buffalo platform in 1848, said: "It is so rickety that it will hardly bear the fox-like tread of Mr. Van Buren." As he said "fox-like tread," he held out the palm of his left hand and ran the fingers of his right hand down the extended arm with a soft, rapid motion, as if to represent the kitten-like advance of the foxy advocate upon this rickety platform. "A shout of laughter testified to the aptness of this sign-teaching."

You have often heard that Wendell Phillips made very few gestures, and yet his biographer says that he made many. They were so natural, he so exactly suited the action to the word, that the gestures, as gestures, made no impression on the audience. And that is exactly what all gestures should be. As Mr. Long says in his advice to

young speakers (see Chapter XIII.), Do not "make" gestures; the movements of the arms and hands that come unconsciously are best.

But if that is true, why learn to breathe, to articulate? Why learn to be natural? As I understand Mr. Long, and as I believe, the speaker—not the student—should not "make" gestures; but it does not follow that the student should not learn something about gesturing.

You have learned to control the lips and the tongue, so that they obey your will; why not learn to control your arms and hands, so that they, too, will obey you? How? Well, one way is much like the way in which you learned to control your lips and tongue; by the aid of a mirror. Stand before a glass and see what your arms and hands are doing. I know the sneer that is made at the "looking-glass orator." If by that is meant the man who rehearses before his mirror the gestures he will make in the speech he is to deliver at the banquet, or before the jury, or in the pulpit, or on the platform, then I find no fault with sneer or sneerer. But why should not the lad, the young man, in college or out, who is learning the rudiments of speech-making, not take some pains to find out how his arms are behaving? And how can he better gain this knowledge than before the mirror? That is, to his eyes, what the phonograph or the mimicking teacher is to his ears.

A wise teacher or critic can help you much; but if you can see yourself, you can make better progress. But what are you to aim at? Simply to get command of the arms and hands, and indeed of the whole body. I do not believe in any theory of gesture which teaches what gesture means this and what gesture expresses that. That theory belongs more to the actor's art than to the orator's. Not that practice on that theory will not be advantageous; not

that the Delsartian decomposing exercises and all the others are not excellent. But they are excellent only in that they give control of the limbs, of the body. So is fencing excellent, and boxing, too, as aids to the speaker. *Anything* that puts the awkward, unruly, always-in-the-way members under control is excellent.

So I advise you to "make gestures" in your practice. When you are to "speak a piece," not only study its delivery, but study its gestures. Study to decide just where and how you would gesticulate were you speaking those words *extempore*. Do not strive to make complicated, elaborate gestures, but seek for such movements as will emphasize the thought, illustrate the thought. In gesture, as in everything else, strive for naturalness. Bear in mind that gestures are the least important part of your speech, but that they are worth making well. You ought to make them in your routine speaking, whether you think they add to or detract from the force of your speaking. Study your style, and after much study decide whether you ought to make more gestures or fewer, or none at all. You may be given to too much gesture. Restrain yourself sternly. Many a good speech has been spoiled by elaborate and constant gesture. Do you think you make too few? Do not make more unless they make themselves. Now, of course, I am speaking of your style as a speaker, not as a student of speaking.

I have no rules to give. I have nothing to say about "prone" or "supine" hands. I simply say: In some way, get control of your hands and arms; get accustomed to the "feeling" of putting them out, emphasizing with them, pointing with them, gesturing with them. And remember that gestures are made with the hands, not with the arms alone. You have seen beginners make gestures with

their arms ; the hands were mere appendages, without life or feeling. Put out your hands, raise your hands, point with your fingers, feel your gestures to your finger-tips.

If I might make a list of "don'ts," after the fashion of the day, it would read : —

Don't hurry with your gestures. Start them before the thought they are to emphasize, and stop them after you are through, not before.

Don't let the thumbs hang limp on the hand.

Don't wriggle the fingers as the hands hang by your side.

Don't look at your hands as you gesture.

Don't make gestures with your arms.

Don't hold the fingers out stiffly.

Don't let the fingers curl up limply.

Don't hold the hands as though you had bird-shot in each hollow, and feared that it would roll out.

Don't look where you point, unless you want the audience to look there too.

Don't make a gesture for the sake of the gesture.

Don't strive to make odd or unusual gestures.

Don't make a gesture that doesn't mean something to you.

Don't make a gesture that seems to you unnatural because somebody says it's a "pretty gesture."

Don't make too many gestures.

Don't "make" *any* gestures. Let them make themselves.

I have a public speaker in mind whose gestures are, to many who hear him, a constant grief. And yet he never makes an awkward movement ; he is perfectly graceful ; he seems to have absolute control of his hands : he can express much with them, and he does. He gesticulates

constantly ; his hands are almost never still. There is not a particle of repose, and, so, many a hearer becomes fascinated with those never-resting, sinuous, graceful, expressive hands, and what the man says becomes of secondary importance.

I have in mind another public speaker who stands at his desk and reads from his manuscript, and never raises a finger ; and sometimes I wonder how he can help emphasizing a point now and then, and thus adding to the effect of his excellent discourse. Here are two extremes. Both portraits are drawn from life. Of the two I prefer the latter style. Neither is good. There is a golden mean.

Among my pupils I almost always find that the best athletes make the best appearance on the platform. Men who in the gymnasium, by club-swinging, by running, by wrestling, by bar exercise, by exercise on the flying rings and on the trapeze, by fencing, by boxing, have learned to control every muscle, show that control when they walk, when they stand, when they gesture. And so I say, get this control in some way, and add to it by all the practice in speaking, possible. Walk to the platform firmly, deliberately ; bow, if you please, quietly ; stand, well poised on your hips, in an easy, not a slouching, attitude. Move when you please, and as though you meant to move and were not afraid to.

Here is another list of "don'ts" :—

Don't scrape the floor with your feet as you walk.

Don't look down, while going upon a platform and walking across it, as though searching for a stray dime.

Don't swing your arms as though they were fastened to your shoulders by pins.

Don't walk to the extreme edge of the platform.

Don't bow as though your spine was a poker with a hinge near the lower terminus.

Don't bow as though the hinge was in your neck.

Don't think that you must keep your eyes on your audience while you are bowing.

Don't put one foot forward and try to bow over it.

Don't scrape one foot backward when you bow.

Don't forget to bow when you are through. It looks well for a young man to be respectful.

Don't stand in the "position of a soldier."

Don't stand with the toes of both feet to an imaginary line.

Don't straddle.

Don't sag down on one hip and thus bend the other knee.

Don't cross one foot over the other as you walk, while speaking, or while quitting the platform.

Don't, at the end of a sentence, stop, walk deliberately just so far, and then begin again.

Don't hurry in quitting the stage (unless the audience are unfriendly and seem inclined to egg you off).

These "Don'ts" leave you little to do except to walk in a natural, gentlemanly way to the platform, neither stamping, striding, nor mincing; to stop, well back from the front; to bow as a young man should who has the privilege of speaking before such an audience. This bow should be a grave and dignified bending of the head and body. A very slight moving forward from the hips. It should not be hurried; neither should you be in haste to begin your speech.

Begin in a clear, natural voice, that you are quite certain will reach every person in the audience. If, when you

begin to speak, there is the buzz of conversation, the rattle of papers, the flutter of fans, speak so loudly, so clearly, so distinctly, that every one will know that you are speaking, and stop the noise. Having thus secured attention, drop the voice until you are speaking in your most natural key, and with your natural force, always making sure that you are heard. After talking a bit to one part of the audience, turn to another. Do it deliberately and do it while talking. Never walk forward as though *that* was the place in your speech where you had *decided* to walk. Make every movement mean something.

There is a curious tendency in many speakers, especially beginners, to step one foot over the other in moving on the platform, thus for an instant presenting a most awkward and cross-legged appearance. The explanation is simple. You think you will move to the right. Unconsciously you move the body with the thought, and the weight falls on the right foot. Now if you step it must be with the left foot; and so if you are on the left side of the platform and are to move to the right, you will lift the left foot over the right. Try it and see. The remedy is simple: throw the weight upon the left foot when about to move to the right, and *vice versa*.

Do not move too much. You have seen speakers who constantly moved, not walked, as though standing on a hot stove. Others will stand as though their shoes were screwed to the floor. Others will sag down upon one hip and cock the other knee forward, in the burlesque "statesman attitude." When you get before the big mirror that I recommend, you can see for yourself whether you have these faults. Lacking the mirror, ask that useful friend, of whom I have spoken, to tell you what you are doing.

Practice faithfully in all these matters of breathing, articulation, delivery, gesture, attitude, and when you go before an audience strive to forget them all, and put your whole soul and your well-schooled body into your speech. Then you will speak.

CHAPTER XIII.

PHYSICAL EARNESTNESS.

Come, give us a taste of your quality; come, a passionate speech.

Hamlet.

Let us talk in good earnest.

As You Like It.

Are you in earnest, then, my lord?

Titus Andronicus.

IN "Before an Audience," of which I have before spoken, Mr. Shepard has a chapter entitled "Physical Earnestness." Every speaker ought to read it. I will quote briefly from it.

"With an adequate use of his will, an adequate knowledge of what he is about, the speaker will make a right use of his physical organization, — will be physically, as well as morally or spiritually, in earnest. If he makes no use of his will, forgets it, and 'thinks only of his subject,' or of the laws of emphasis taught by the elocution books, he will make no use, or he will make a misuse of his physical organization. If the will be dormant, the physical organization will be of no assistance to him; will be a hindrance to him the rather."

I agree with this heartily, but I would modify the thought a little and say that when the speaker has "an adequate knowledge of what he is about"; knows what he is to say, and how he *should* say it; has *mastered* the rules of this particular "elocution book," so that he does not have to think of them, — so that he applies them unconsciously, — then he must use his will in order to make a right use of his physical organization. He must be physically in earnest. But I would not modify what follows a particle. It is an admirable setting forth of an important fact. The

advice, moreover, is just as good for the college or university student as for the theological seminary student ; just as good for the would-be lawyer or teacher as for the would-be preacher.

“ The way to be vivacious is to be vivacious. The education is all done upon one side of the man, — the inside, the intellectual side, — and it fails in not getting in something in the way of ‘ earnest ’ education on the physical side, — the outside, — which it is the fashion to look upon as the lower side. But it is the side of the emotional nature, which is five-eighths of a speaker’s success ; it is the side of common sense, of practical judgment, of mesmeric power, of vivacity, of unction, of adequate voice, of knowing what you are about. There is a fallacy and mischief in tracing all the short-comings of the preacher [speaker] to his deficiency in moral or spiritual earnestness. It is not earnestness in the ordinary sense that the man needs. He is probably more in earnest in that sense than he ever was ; more intellectually, morally, spiritually in earnest. It is physical earnestness that he needs.”

I have an incident in mind that admirably illustrates this point. I am sure Mr. Shepard would have been glad to use it. Would that he were alive that he might, and that he might do more good work for the public speakers that are to come. The incident was told to me by a dear friend, an old gentleman.

“ I was riding on the cars one day when, at a certain station, a young man came in. I was glad to see him, for he was one of my boys ; I had known him from babyhood. He had graduated from college with honor, then had a brilliant career in one of the best theological seminaries in the country, then spent three years in the universities of Europe, and now was home and looking for a charge. You wouldn’t think such a man would have to look long ; but I knew that he had preached for congregation after congregation, and no one ‘ called ’ him.

“‘Where are you going, Charlie?’ I asked, as he sat down by my side.

“‘Oh, up to Blankville to preach for them. No use, though, I suppose,’ he added, gloomily; ‘no one seems to want me. I don’t understand it.’

“‘But I do, Charlie,’ said I; ‘and you must let me tell you. You preach as though you didn’t believe a word of what you say, and as though you didn’t want any one else to believe it either. Now, to-morrow you will preach in Blankville, and unless you wake up, you won’t get another chance. Do you go into that pulpit and preach to those people as though you thought it was the last time you were to preach salvation to dying men, and the last chance of salvation they were to have. Be dead in earnest; pound the Bible; wake them all up; wake yourself up!’

“Charlie had got pretty red by this time. ‘I don’t want to make a fool of myself,’ he growled.

“‘Yes you do; that kind of a fool. Take my advice. Good-bye,’ and I got off the train, and left the young preacher in no very good humor. The next I heard from Charlie was when a telegram reached me from him. It read:—

“‘*Veni, vidi, vici; and I owe it all to you.*’

“He had preached three times, and then received a unanimous call. He’s there yet, and very successful. There’s a true story. Tell it to your students in elocution.”

I have, often, and am glad to do it again. It is better than a volume of rules. Be in earnest. Yes. But that is not enough. Let your hearers know and see that you are in earnest. Make them believe it. It is said that that is too much like acting. Yes, it is acting, if you are *not* in earnest; if you do not believe what you say. But you

have no business before an audience unless you "have something that you desire very much to say," as Colonel Higginson puts it. But how about declamations and college orations, and that sort of thing? you say.

I believe—I know—that the student can acquire physical earnestness, and he should strive to acquire it just as assiduously as he cultivates his voice, or his articulatory powers. Declamations, college orations, are to give him a chance to do this. I have often had students, whom I was imploring to be more earnest in manner, say, "I can't do it with this declamation. If it were my own production, I could be earnest." But I have never known any one of these same students to deliver his own production a whit more earnestly. No; there is no good reason why you should not be in earnest in speaking even a cut-and-dried declamation. I do not mean that I should expect you to select a declamation that expressed opinions quite contrary to your own, and then try to deliver it as though you meant every word of it. That, indeed, would be acting; and while it is not bad practice for developing physical earnestness, still I do not recommend such practice. If your preparatory work is in declamation, choose, for your speaking, words that express opinions which you hold. Then you simply adopt the phraseology of the writer, with which to express your own views; and there can be no excuse for lack of vivacity,—of expressed earnestness. I repeat it: physical earnestness can be acquired, and ought to be acquired, while you are in the formative period. Then, when you go out into the world, and find you have a message to deliver to waiting men, they will listen to it, and they will believe it and you more readily than though you had waited to do your practicing upon them.

When, in 1883, Mr. Matthew Arnold came to this country, there were thousands eager to hear what the great English critic had to say. Let me quote to you several paragraphs from the *New York Times's* report of his first lecture in New York city:—

“Chickering Hall was crowded to its walls, by a brilliant audience, assembled to hear Mr. Matthew Arnold's first lecture.

“Mr. Arnold gazed around the gallery, and began his discourse in a rather low and harsh tone. He held his printed lecture in his hand and referred to it almost every moment. While he was speaking he made no gestures, but constantly turned his head from side to side. He did not open his mouth once wide enough to show his teeth, and pursed up his lips in such a way as to smother most of his consonants. He dropped his voice so, at the close of each sentence, that the last two or three words were wholly inaudible at a distance of twenty feet.

“During the first part of his lecture he was interrupted by cries of ‘Louder!’ ‘Can't hear you!’ He did not speak any more loudly, however. ‘Mr. Arnold, we can't hear you,’ said a voice from the rear of the house. The lecturer then spoke a trifle more loudly.

“Many persons remarked, while leaving the hall, that they had not heard half of it.”

Now, to what were due the obvious faults in Mr. Arnold's delivery, his faulty enunciation, his indistinct articulation, his failure to read loud enough to be heard? Lack of experience before audiences? Oh, no. Lack of earnestness of purpose? No. Mr. Arnold was one of the most earnest men that lived. He was nothing if not earnest. He believed every word he said. Mr. Arnold had a total lack of ability to express this earnestness. He had no physical earnestness. His admirable essays lost much of their charm when he read them. Give to such a man as he some elocutionary training, some idea of the importance of physical earnestness, and with what pleasure would the waiting thousands have listened to him.

The result of this first lecture, before an American audience was good. Mr. Arnold, influenced by his friends and the manager of his lecture course, put himself in the hands of a teacher of elocution, and in a few weeks was able to go on with his public speaking with fair success. He managed to make himself heard.

Right in this connection let me refer to the case of another famous Englishman, Canon Farrar. He, too, came to this country as a lecturer, and the *Times*, in reporting his first public appearance, said that his "voice was murderous," and that he did not know what to do with his hands. Canon Farrar was quite surprised, so he said, at this exhibition of the "frankness of the American press"; and with equal frankness admitted that he was, he knew, perfectly destitute of any powers of oratory, and had had absolutely no training in elocution. Thereupon the *Times* answered, that as a lecturer is a public performer, he has no business upon the platform unless he can supplement his written matter with oratorical graces. That he is an accomplished writer does not prevent him from being an incompetent lecturer. It added: "It is true that if he be notorious enough many people will pay money merely to look at him. But in that case he is not a lecturer, but simply a show; and there is a lack of dignity and delicacy in a man making a show of himself for pay."

These last words are too harsh to be applied to such a man as Canon Farrar, but there is solid truth at the bottom of them.

We have wandered a little from the subject just now in hand; let us return to it. It was physical earnestness, I am sure, that Emerson was thinking of when he wrote:—

"He [some one who is looking for an orator] finds himself, perhaps, in the Senate, when the forest has cast out some wild, black-

browed bantling, to show the same energy in the crowd of officials which he had learned in driving cattle to the hills, or in scrambling through thickets in a winter forest, or through the swamp and river for his game. In the folds of his brow, in the majesty of his mien, Nature has marked her son; and in that artificial and perhaps unworthy place and company shall remind you of the lessons taught him in earlier days by the torrent in the gloom of the pine woods, when he was the companion of the mountain cattle, of jays and foxes, and a hunter of the bear. Or you may find him in some lowly Bethel, by the seaside, where a hard-featured, scarred, and wrinkled Methodist becomes the poet of the sailor and the fisherman, whilst he pours out the abundant streams of his thought through a language all glittering and fiery with imagination, — a man who never knew a looking-glass or a critic, — a man whom college drill or patronage never made, and whom praise cannot spoil, — a man who conquers his audience by infusing his soul into them, and speaks by the right of being the person in the assembly who has the most to say; and so makes all other speakers appear little and cowardly before his face. For the time his exceeding life throws all other gifts into the shade, — philosophy speculating on its own breath, taste, learning, and all, — and yet how every listener gladly consents to be nothing in his presence, and to share this surprising emanation and to be steeped and ennobled in the new wine of this eloquence!"

What was Patrick Henry's famous speech but a tremendous exhibition of physical earnestness, if the account given in Randall's "Life of Jefferson" be true?

"Henry rose with an unearthly fire burning in his eye. He commenced somewhat calmly, but the smothered excitement began more and more to play upon his features and thrill in the tones of his voice. The tendons of his neck stood out white and rigid like whip cords. His voice grew louder and louder, until the walls of the building, and all within them, seemed to shake and rock in its tremendous vibrations. Finally, his pale face and glaring eye became terrible to look upon. Men leaned forward in their seats, with their heads strained forward, their faces pale, and their eyes glaring like the speaker's. His last exclamation, 'Give me liberty, or give me death!' was like the shout of the leader which turns back the rout of battle. The old man from

whom this tradition was derived added that, when the orator sat down, he himself felt sick with excitement. Every eye yet gazed entranced on Henry. It seemed as if a word from him would have led to any wild explosion of violence. Men looked beside themselves."

Professor Moses Coit Tyler in his "Life of Patrick Henry" quotes John Roane, who heard the speech, as saying that "the orator's voice, countenance, and gestures gave an irresistible force to his words, which no description could make intelligible to one who had never seen him or heard him speak."

It certainly is not necessary for me to say that physical earnestness, not backed by moral or spiritual earnestness, is but the tinkling brass, the sounding cymbal; but it does seem necessary to say more than once, and as emphatically as possible, that, without physical earnestness, moral or spiritual earnestness too often fails to make itself known; does not get a hearing. Do not misunderstand me. I am not advocating rant and bluster on the platform. I would not have you "tear a passion to tatters, to very rags," even in the endeavor to acquire physical earnestness. Spurgeon is quite right when he says that "it is an infliction, not to be endured twice, to hear a brother, who mistakes perspiration for inspiration, tear along like a wild horse with a hornet in his ear till he has no more wind, and must needs pause to pump his lungs full again."

Dr. Sumner Ellis in his "Life of Edwin H. Chapin," one of the most eloquent men this country has produced, writes thus:—

"But a supple and powerful body and a facile and ample voice do not make an orator; but are only the needful agents or instruments of the oratorical genius, which is a higher gift. What the superb organ is to the gifted musician and his music, such are the bodily powers to the eloquent soul. They are not the basis of oratory, but only its

aids. Back of action and voice lies the secret of speech that charms and overpowers. In all ages the wise ones have heaped satire on the rant and noise, born of the abundant flesh, which affect to be eloquence. In his earlier life Chapin may have been sometimes betrayed by the exuberance of his physical powers into this fault so exposed to satire. He confessed to having lost the favor of the Boston Mercantile Library Association by the boisterousness of his first lecture before it. His ordinary preaching, in that heyday of his life, when his inner resources scarcely balanced his outer energies, was, no doubt, as largely mixed with physical forces as the laws of a sound criticism would allow. It was, however, a coveted and not an injurious magnetism to the people, who flocked to have the fiery currents sweep through them, and a sure sign of a ripe greatness of no ordinary type, since it is the law of eloquence, with the advancing years to draw less of its sway from the body and more from the soul."

Let me warn you against seeking to hide poverty of thought, want of true feeling, behind an excess of physical earnestness and simulated emotion. Henry Ward Beecher used to tell this story of his father, Dr. Lyman Beecher: Coming home from church one day, he said, "It seems to me I never made a worse sermon than I did this morning." "Why, father," said Henry, "I never heard you preach so loud in all my life." "That is the way;" said the Doctor, "I always holler when I haven't anything to say."

Dr. William Mathews, in his "Oratory and Orators," very truly says:—

"Force is partly a physical product, and partly mental; it is the life of oratory, which gives it breath, and fire, and power. It is the electrical element; that which smites, penetrates, and thrills. It does not necessarily imply vehemence. There may be energy in suppressed feeling, in deep pathos, in simple description, nay, even in silence itself."

Yes; and to express all this, accomplish all this, there must be physical earnestness.

After the centennial celebration of the Inauguration

of Washington, in New York city, Dr. MacArthur in the *Christian Inquirer* thus gave his impressions of the oratory at the banquet :—

“ Mayor Grant presided with dignity and fitness in every way ; but his voice is thin, and when raised sufficiently to be heard in so large a hall, it became shrill.

“ Governor Hill’s address was well written ; but although his voice was clear, his delivery lacked most of the elements of impressive oratory, as he read every word he uttered.

“ Ex-President Cleveland spoke from memory. He was more distinctly heard, and many of his utterances were heartily appreciated.

“ Gov. Fitzhugh Lee and Senator Daniels, both of Virginia, spoke with freedom, and, although at times they were explosive, and at other times their voices would drop at the ends of sentences, they were heard with reasonable pleasure.

“ Senator Evarts spoke in so low a tone that only those within a few feet of him could hear even a syllable that he uttered.

“ President Eliot of Harvard College was received with enthusiasm : his intellectual countenance arrested attention and awakened interest. His voice was clear, his enunciation perfect, and his rhetoric beautiful. One regrets that he did not declaim his short and finished speech. He was obliged to look at his notes at the beginning of almost every sentence that he uttered. This method of delivery detracted seriously from the effect of his otherwise admirable address. It certainly is strange that a college president could not commit to memory a short speech ; he would not permit a sophomore to speak in a college classroom as he spoke at this historic banquet.

“ But Mr. James Russell Lowell was the greatest disappointment ; he could be heard only by those within a few yards of where he stood ; he spoke also in a hesitating, doubtful, and apparently uninterested manner, so far as he himself was concerned. We had heard so much of his ability as an after-dinner speaker that expectation was great ; and the disappointment was correspondingly great. He spoke for a time *memoriter* ; then he stopped suddenly and completely, and was obliged to stand in silence until he could adjust his glasses and find his place on his notes. The disconnected character of his sentences for a time afterward indicated that he did not find the right place. Then came a minute or two of free utterance, then again dead silence, a

search for the lost glasses, and a fumbling of notes for the lost place. His address was marked by a tinge of pessimism, not to use a stronger term. His speech reads well when printed from his notes, but it was heard with much disappointment.

“Ex-President Hayes surprised his best friends, and amazed and confounded his enemies, by the clearness of his thought and the vigor of his speech.

“General Sherman was amusing and forceful; he made a good speech, without making any effort, apparently, to do more than talk out his thought in his simple, honest, rugged way.

“It must be admitted that the speech of the evening was made by President Harrison. The hour was late, or rather, early, and people were weary; but he aroused enthusiasm to a much higher tone than it had reached during the evening. His style is graceful, his gestures flowing, his speech crystalline in clearness. All his thoughts were pervaded by a spirit of noble patriotism and of genuine Christian devotion.”

It is pretty evident from this description that the successful orators—and how few they were—had physical earnestness, and obeyed the laws of elocutionary training; and that the failures were due to a disregard of these laws and an utter absence of physical earnestness.

CHAPTER XIV.

SUGGESTIONS BY EXPERIENCED SPEAKERS.

A precedent of wisdom, above all princes. *King Henry VIII.*

And I will stoop and humble my intents
To your well-practic'd, wise directions.

King Henry IV.

Full of wise care is this thy counsel.

King Richard III.

WHILE preparing this book, I took the liberty of writing to several gentlemen, who have a wide and deserved reputation for their oratory, asking them for the suggestions they would make to young men whom they wished to start right, on the path leading to successful public speaking. They were asked to make suggestions especially as to *manner*. "Of course," I wrote, "the foundation of all successful public speaking must be knowledge. The speaker must have something to say. But having something to say, how shall he say it? How shall he acquire a good manner?" I knew that advice from men of their position and reputation would infinitely outweigh with young men the words of any Professor of elocution and oratory. I am, therefore, very glad to be able to print the following letters, and to express my hearty thanks to the gentlemen who wrote them, for enabling me to do such a service to the young men who shall study this book.

From Col. THOMAS W. HIGGINSON.

"DEAR PROFESSOR SMITH. — I am very glad to hear that you are interesting yourself in training young men to speak in public. In my opinion there is no part of training more important in a country

like ours, where each man is to do his part in conducting the government, and where so much of his influence must proceed from meeting his fellow-citizens face to face, and holding his own among them. The frank encounter of the platform, the canvas, or the town meeting, takes the place in our time of the old sword-and-buckler controversy; but it calls for many of the same qualities, and a man must always have his weapons in good order. The general aptitude of Americans for this kind of service, as compared with the race from which we chiefly sprang, is very noticeable, and an important result of our civilization.

"I am glad if you have found my little book, 'Hints on Writing and Speech-making,' of any service to you, and shall feel honored by any use you can make of it in your forthcoming work.

"Cordially yours,

"THOMAS WENTWORTH HIGGINSON."

I have already quoted from the valuable little book to which Colonel Higginson refers. I cannot do better than to supplement his letter by further extracts from it.

"The number of graduates going forth each year from our American colleges must be several thousand. . . . The majority of all these graduates will be called upon, at some time or other during their lives, to make a speech, as will thousands of young Americans who have never seen the inside of college or academy. Perhaps a few hints on speech-making may not be unavailing, when addressed to this large class by a man much older — one who has made so many speeches that the process has almost ceased to have terror to him, whatever dismay it may sometimes cause to his hearers. Certainly there are a few suggestions, not to be found in the elocutionary manuals, and which would have saved the present writer much trouble and some anguish, had any one thought of offering them to him when he left college.

"The first requisite of speech-making is, of course, to have something to say. But this does not merely mean something that may be said; it means something that must be said. . . . The first rule for public speaking, therefore, is, *Have something that you desire very much to say.*

"The second rule is, *Always speak in a natural key, and in a conversational manner.* . . . But how to reach that easy tone is the

serious question. . . . If people are shy and awkward, and conscious about their speeches, how shall they gain an easy and unconstrained bearing? That is, how shall they begin their speeches that way?—for after the beginning, it is not so hard to go on. There is one very simple method, and yet one I have seldom known to fail. Suppose the occasion to be a public dinner. You have somebody by your side to whom you have been talking; to him your manner was undoubtedly natural; and if you can only carry along into your public speech that conversational flavor of your private talk, the battle is gained. How, then, to achieve that result? In this easy way: Express to your neighbor, conversationally, the thought, whatever it is, with which you mean to begin your public speech. Then, when you rise to speak, say merely what will be perfectly true, 'I was just saying to the gentleman who sits beside me, that—' and then you repeat your remark over again. You thus make the last words of your private talk the first words of your public address, and the conversational manner is secured. This suggestion originated, I believe, with a man of inexhaustible fertility in public speech, the Rev. E. E. Hale. I have often availed myself of it, and have often been thanked by others for suggesting it to them."

But I have quoted all that I ought. Read Colonel Higginson's book.

From the Hon. SETH LOW, President of Columbia College.

"MY DEAR SIR.—Effective public speaking is like the Chinese cook's receipt: 'When it tastes so, it is all right.' It seems not possible to define that 'so' in a way to be of much service. Even in the point of manner, that which is natural to one might be intolerable in another. Certainly, I think, the best manner is the quiet, unaffected style one would assume in talking to a handful, with few gestures. Candor, sincerity, and an absence of affectation, with an utterance so clear as to be heard without effort, may be relied upon, I think, to gain the attention of an audience. Only the matter will hold it. The counter influence of the interested audience on the speaker will produce the necessary animation. Doubtless this will show itself in different forms with different men. It seems to me the best advice is, simply, to be natural. It is essential, I think, that the orator, in speaking, should forget himself. These generalizations do not appear to me to

be worth printing, but they are equally at your service, to use or not, as you see fit. I have desired simply to show my sympathy with the work you are trying to do.

“ Respectfully,

SETH LOW.”

From EDWARD EVERETT HALE.

The Rev. Edward Everett Hale, D.D., writes :—

“ I have not myself a great deal of faith in the usual instruction in elocution ; but I think the training of the voice in singing is of value to the public speaker. Probably the phonograph will do more than any teacher. It is the power which has the gift to make us ‘ hear ourselves as others hear us.’ I shall look forward to your book ; certain to learn from it myself much that I need.”

From Gen. STEWART L. WOODFORD.

“ I am glad that you are preparing such a book as you suggest. While I do not know that I can give any hint as to methods in speaking that shall be worth publication, I still wish that I could enforce upon young men who are beginning to speak in public the wisdom of trying to speak naturally. This seems to me the secret of eloquence. Perhaps Hamlet puts it as well in his advice to the players as it has ever been put.

“ With cordial wishes for your success in your good work, I am, truly yours,

“ STEWART L. WOODFORD.”

From the Hon. JOHN D. LONG.

“ There is very little that any speaker can give in the way of instruction. As no man knows the sound of his own voice, so no speaker knows how he ‘ does it.’ There must of course be a natural fitness ; but training and preparation do very much. A young man will do well to commit pieces in good English, and thereby improve his style and vocabulary. He should avoid ‘ making ’ gestures ; for all ‘ made ’ gestures are artificial ; and the motions of the hand and arm which come unconsciously are best and are enough. He should cultivate a natural, easy tone and articulation. He should speak with especial clearness and distinctness, putting his voice at the very outlet of his mouth, and

as little way back from it as possible. He should endeavor to give constant relief to the matter of his speech in the way of touches (not too thick or frequent) of color, sentiment, humor, etc. Let him not be too much afraid of florid or enthusiastic accompaniments. They will gradually tone themselves, and something of the sort is necessary to win an audience. Above all, he should be in dead earnest. Earnestness will make any speech good; but it must be an earnestness which makes itself felt; not always by vehemence; sometimes by its quiet intensity. With kind regards, very truly yours,

“JOHN D. LONG.”

In the letter Mr. Long asked, “Can I do anything better for you than my article in the *Writer* which I send you?” While the article has more to do with matter than manner, and thus does not lie quite within the province of this book, still I am sure that *I* cannot do anything better for *you* than to reproduce it; for (it cannot be repeated too often), the matter, not the manner, is the speech. Have something to say. Here is Mr. Long’s advice; and good advice it is:—

“In response to your inquiry, I must say that I have no well-settled method of preparing speeches. In case of an argument, such as an argument before a committee or a jury, the best plan is, of course, to saturate one’s self with the facts and statistics of the matter in hand, to become infused with the whole atmosphere of the circumstances and interests, then to make a skeleton arrangement of points leading to the conclusion to be enforced, and finally to trust to the occasion for the fitting words in which to give expression to the argument.

“As to set speeches of the more oratorical sort, I have tried all methods. Sometimes I write, and then read from manuscript, which is apt to detract from the interest of the speech, and to impair the sympathetic relation between the speaker and his audience. Sometimes I write, commit carefully, and repeat from memory, which is the usual and a wise practice with nearly all speakers. Sometimes I arrange a line of thought and illustration, putting headings on a piece of paper, or, what is quite as easy, fixing them in my mind, and depending on the moment of speaking for the fitting words. Sometimes I speak ex-

temporaneously, both as to words and to material. I have failed with each method, and succeeded with each method. I succeeded handsomely (for me) in some of the first speeches I ever attempted, thirty years ago, and have lamentably failed in recent ones. The same speech, delivered, so far as I could see, in the same manner, has been at one time and place a success, and at another a dismal failure.

“I am inclined to think, therefore, that the result depends often largely upon the atmosphere of the particular occasion reacting upon the speaker. I have found myself pumping hard and dry before a small, scattered audience, half filling a hall, and hanging back in the rear of it; boys playing a drum-beat on the floor with their heels, and stragglers loitering in and out at the doors; and at another time, with the same speech, in a great hall, before a mighty audience, where there was upon me not only the most intense nervous, but the most intense physical strain, I have found myself sailing, it seemed to me, like a ship under full sail before a fresh breeze. I have been indeed led to believe that anything that tends to physical tension and excitement, like the effort to fill a large hall and to hold the attention of a great audience, is a help in public speaking, and gives tension and excitement to the nervous and mental machinery.

“Few men make speeches without carefully preparing them beforehand. It is rather amusing that so many speakers try to produce the impression that they speak without having made ready. Sometimes it is by beginning with the conventional statement that the call upon them is unexpected, or that they have been absorbed with other demands upon their time. Sometimes in the opening or close, which has been so carefully fixed in the memory that the speaker is secure of it, he injects a word or reference caught from the pending occasion, thus giving the impression that the whole thing is a present inspiration. Then, too, not to put too fine a point on the matter, there are some who on this subject do, with the most unconscionable abandonment, verify the Scripture that all men are liars. I remember a most distinguished man telling me that a long speech of his at a public meeting was extemporaneous, when I read it the evening before set up in cold type for the forthcoming morning paper. Some of the best stump speakers very wisely repeat the same speech as they go from place to place, as you will learn when you go with them. Some of these frankly acknowledge this method; others will so emphatically assure you that they never speak twice alike that you are bound to credit them with an

honest delusion. You rarely listen to an after-dinner speech, however glibly it rolls, that has been wrought *ad unguem*.

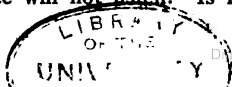
"I should say, therefore, do not hesitate to make the most thorough preparation, or to let it be known, if need be, that you do so. It is a good thing, too, to mix in something of humor, never coarse, but of a fine sort, giving flavor as a mite of red pepper flavors a salad. Helpful also is a touch of pathos or sentiment, of which, in a reasonable degree, do not be afraid. Without humor or sentiment no speech goes very close to the heart of an audience. I have often found that some little incident, scene, reminiscence, or bit of landscape has given a source from which to derive a speech. Sitting down to write it, the theme expands, not forward, but in a circle. Some leading thought controls, and around that argument, illustration, application group themselves. The very process of writing, especially a second copying, will develop new trains of thought and illustration of reference. A word as you write it becomes a suggestion, and your pen creates almost as if it were independent of your mind. A vocabulary is, of course, a vital resource for a speaker, though some seem to have been born to a full one. The great aid to this is reading and also committing good authors, a discipline doubly valuable because it furnishes a stock of facts and a stock of words.

"I think the great thing in a speech is earnestness of purpose, and especially of delivery. I would not advise the slightest attention to gesticulation, for that will take care of itself with an earnest speaker, and some of the most earnest and effective seem to dispense with it altogether. The manner is everything in public speaking.

"A good speech consists of a sound, wholesome array of facts, thought, or argument, relieved in the treatment by a picture, a touch of humor, or a play of fancy or sentiment; not afraid of the embellishment of a reasonable fringe of rhetorical flourish, clearly enunciated in the speaking, and delivered with all the force, feeling, and approval that you would put into a struggle for your life."

From the Hon. GEORGE WILLIAM CURTIS.

"DEAR SIR:—You give me a very difficult theme, but I am sure, at least, that, as oratory is an art, the manner of speaking is, for the purposes of art, no less important than the matter. If a man has something to say, it is in vain, for instance, if he cannot be heard. It is equally in vain if his audience will not listen. Is not this, then, the



beginning of oratory, to make yourself heard and to make your hearer wish to hear ?

“As in every art, there are in oratory certain natural advantages which are of great service, but which many great orators have not possessed, such as a pleasant presence, a musical and flexible voice, a graceful carriage. An orator, undoubtedly, must have first of all what I should call the oratorical instinct. It is hard to define it, but it includes the sense of an audience. This in *extempore* debate will give him direct and incisive speech, keep him to the point, supply him with happy illustration and argument adapted to the audience and the occasion. Mr. Beecher once told me that in lecturing he had been sometimes obliged to discard the manuscript which had generally served him satisfactorily, and trust to the moment and the fullness of his mind to touch that particular audience.

“This sense of the audience will enable an orator in preparing an elaborate address to conceive it as a speech to be heard, not as an essay to be read. A manuscript or some convenient form of notes will then be no impediment in delivery. I think that Dumont says that Mirabeau spoke from notes, and so, I think, did Dr. Chalmers. The young orator must not be afraid to take the same pains with the form of his oration, which is largely the oration, that the painter takes with his color, his drawing, his aerial perspective, and his chiaroscuro; and the poet with his rhythm and his words. Care and taste, the felicitous choice of phrase and happy cadence, do not result in disagreeable artificiality in an oration more than in a poem or picture.

“Some speakers may carefully construct the general scheme of an address, and then trust to the moment to supply the words and the form; but others can neither do it nor learn to do it. John Bright told a friend, from whom I have it, that he generally wrote out the more essential parts and the conclusion of an important speech. Webster wrote and committed his orations at Plymouth and Bunker Hill, and the eulogy on Adams and Jefferson. Everett wrote his orations and, as he said, impressed them simultaneously on the paper and on his memory. Wendell Phillips's last oration at Harvard, on the Centenary of the Phi Beta Kappa, was in type when he spoke it. Lincoln's address at Gettysburg was read by him from manuscript. The greatest orations have been probably most thoughtfully prepared. The brightest and most effective after-dinner speeches have been probably most carefully considered. But this does not prevent a quick and fortunate use of unforeseen incidents and the remarks of others.

"Peter Harvey says that Mr. Webster said to him that 'no man who was not inspired could make a good speech without preparation; that if there were any of that sort of people he had never met them.' He added that his reply to Hayne, the most famous of his speeches, was based upon full notes that he had made for another speech upon the same general subject. 'If he had tried to make a speech to fit my notes, he could not have hit it better. No man is inspired by the occasion; I never was.' Again he said, 'The materials of that speech had been lying in my mind for eighteen months, though I had never committed my thoughts to paper, or arranged them in my memory.' As for speaking 'on the spur of the moment,' Mr. Webster said, 'Young man, there is no such thing as extemporaneous acquisition.' Yet Mr. Everett says that Webster made eleven speeches on his trip at the opening of the Erie railroad, and could not have known, when he stepped out of the car to speak, what he was going to say. But every one of them, Mr. Everett said, would have added greatly to the reputation of any other man in the United States. I heard many of those speeches, for I went upon the occasion as a correspondent of the New York *Tribune*, but I recall them only as such speeches as any man accustomed to public speaking, and knowing that he would be called upon to speak at certain points of the journey, would naturally make. They were not comparable to Mr. Seward's series of speeches in the Lincoln election campaign of 1860, which are only less remarkable than Lincoln's own speeches in his popular debate with Douglas in 1858.

"In speaking, a young orator should be sure that those farthest from him hear easily. He must, therefore, articulate deliberately and distinctly, and in what is called his natural voice. He should avoid a declamatory and artificial tone, such as is not unusual with clergymen. Nothing is easier than to acquire tricks of speech and manner, and he should be on constant guard against them as against favorite words or phrases in composition. Indeed, the best advice which an older speaker can give to a younger is mainly negative. It consists chiefly in the exhortation not to acquire bad habits of tone, of position, of carriage, of gesture. No man, as I have said, can be an orator who has not the oratorical instinct. If, having that, he studies elocution, he must beware of artificiality. I suppose none of our great orators, for instance, Patrick Henry, Webster, Clay, Wendell Phillips, Beecher, (except, perhaps, Edward Everett) made oratory a study in any other way than by constant and shrewd observation. Conscious rules they probably had none. Their school was practice; but they brought to

the school great natural aptitude, and they did not trust the 'spur of the moment,' but relied upon thought and knowledge, and careful cultivation of the forms of expression.

"I am afraid that what I say will be of little service to you. But I should most gladly aid any young man in his effort to train himself in this most ancient and noble art.

"Very truly yours,

"GEORGE WILLIAM CURTIS."

Mr. Curtis's reference to the lack of oratorical training of great orators brings to my recollection a paragraph by one of them, — Henry Ward Beecher, — which, while at first glance an apparent denial of Mr. Curtis's statement, is simply the same thought put into a little different form.

"But it is said, 'our greatest orators have not been trained.' How do you know? It may be that Patrick Henry went crying in the wilderness of poor speakers, without any great training. I will admit that now and then there are gifts so eminent and so impetuous that they break through ordinary necessities; but even Patrick Henry was eloquent only under great pressure; and there remain the results of only one or two of his efforts. Daniel Webster is supposed, in many respects, to have been the greatest American orator of his time; but there never lived a man who was so studious of everything he did, even to the buttons on his coat, as Daniel Webster. Henry Clay was prominent as an orator; but though he was not a man of the schools, he was a man who schooled himself; and, by his own thought and taste, and sense of that which was fitting and beautiful, he became through culture an accomplished orator."

I trust I shall not seem discourteous to Mr. Curtis, to whom I am indebted for many favors, and to whom the whole country is indebted in very many ways, if by another quotation from Mr. Beecher I show that he, at least, had had special training. In one of his "Lectures on Preaching," before the students of Yale Theological Seminary, he said:—

"It was my good fortune, in early academical life, to fall into the hands of your estimable fellow-citizen, Professor Lovell, and for a period of three years I was drilled incessantly in posturing, gesture, and voice-culture. His manner, however, he did not communicate to me. And manner is a thing which, let me here remark, should never be communicated or imitated. It was the skill of that gentleman that he never left a manner with anybody. He simply gave his pupils the knowledge of what they had in themselves. Afterward, when going to the seminary, I carried the method of his instructions with me, as did others. We practiced a great deal on 'Dr. Barber's System,' which was then in vogue, and particularly in developing the voice in its lower register, and also upon the explosive tones. I found it to be a very manifest benefit, and one that has remained with me all my life long. The drill that I underwent produced, not a rhetorical manner, but a flexible instrument that accommodated itself readily to every kind of thought, and every shade of feeling; and obeyed the inward will in the outward realization of the results of rules and regulations."

I am sure that I cannot more fittingly bring this subject to a close than with the good words of one of the wisest teachers of the art of public speaking this country has ever known, — Dr. Anson J. Upson.

"Though a man may understand perfectly all that can be done by rhetorical art; though he be judicious in selecting his theme, and skillful in its development; though he may have been trained so that by the ever-varying music of his voice, and the force and grace of his gesture, he can, with precision and power, express every phase of thought and feeling, and thus double the impression of the spoken word; yet under all must be that virtue which is at the foundation of all Christian living; under all must be self-forgetfulness, self-sacrifice, or his labor will have been in vain."

CHAPTER XV.

DECLAMATIONS.

We'll have a speech straight.

Hamlet.

I pray thee, speak in sober judgment.

Much Ado about Nothing.

It is not enough to speak, but to speak true.

Midsummer-Night's Dream.

I add a few brief declamations for class-room and general practice. They will give good opportunity to apply the foregoing rules and suggestions.

THE REPRESENTATIVE ORATOR.

FROM the earliest age of the world, peculiar honor and power have been the reward of the successful orator. He is a factor not to be omitted in computing the causes of human action. No fame is so resplendent, no power so alluring as his. His fame extends from where the storyteller of the East recites in raptured ears his matchless tales, to where in stiff and stately dignity the British House of Lords sits hedged about by ancient usages. No one sweeps every chord of human passion as does he. He revives the sinking spirit, puts hope into the hopeless, gives determination to the undecided, and firmness to the wavering.

No graceful language, no splendid declamation alone, can earn for one the title of representative orator. He must come speaking from soul to soul. He must be charged with ideas. He need not be a profound thinker ;

he need add nothing to literature ; but he must be a true man ; he must add something to history. He must be thoroughly imbued with the principles and sentiments of his age and people. He must be a man of large brain and large heart, of broad views and generous impulses. He must have inflexible courage, for it is often his to be a John the Baptist crying in the wilderness. He must often breast the current of popular disapprobation, borne up by a principle, assured that he will at last triumph.

In him oratory rises to the full grandeur of its mission. It faces Philip with Demosthenes ; it sends the flower of a continent through unknown, untried dangers with Peter the Hermit ; it tears down thrones with Mirabeau ; it sounds freedom's trumpet-call with Henry. Hampden hurling defiance at England, O'Connell speaking for down-trodden Ireland, Phillips for the slave, these are representative orators.

JOHN W. O'BRIEN.

HAMLET'S ADVICE TO THE PLAYERS.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue ; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently ; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise. I could have such a fellow

whipped for o'erdoing Termagant ; it out-herods Herod : pray you, avoid it.

Be not too tame, neither, but let your own discretion be your tutor : suit the action to the word, the word to the action ; with this special observance, that you o'erstep not the modesty of nature ; for anything so overdone is from the purpose of playing ; whose end, both at the first and now, was and is, to hold, as 't were, the mirror up to nature : to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this, overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve ; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

LINCOLN'S FAMOUS GETTYSBURG ADDRESS.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

We are met on a battlefield of that war ; we have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live.

It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground : the brave men, living and dead, who struggled here, have consecrated it far beyond our poor power to add or detract. The world will little note nor long remember what we say here ; but it can never forget what they did here.

It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us : that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion ; that we here highly resolve that these dead shall not have died in vain ; that this nation, under God, shall have a new birth of freedom ; and that government of the people, by the people, for the people, shall not perish from the earth.

FROM LINCOLN'S SECOND INAUGURAL ADDRESS.

On the occasion corresponding to this, four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it ; all sought to avoid it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and prayed to the same God ; and each invoked his aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other

men's faces ; but let us judge not, that we be not judged. The prayers of both could not be answered : that of neither has been fully answered. The Almighty has his own purpose.

Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn by the lash shall be paid by another drawn by the sword, as was said three thousand years ago, so still must it be said, that "the judgments of the Lord are true and righteous altogether."

With malice towards none ; with charity for all ; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in ; to bind up the nation's wounds ; to care for him who shall have borne the battle, and for his widow and orphan ;—to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

THE PILGRIMS.

From the dark portals of the Star Chamber and in the stern text of the Acts of Uniformity the Pilgrims received a commission more important than any that ever bore the royal seal. Their banishment to Holland was fortunate ; the decline of their little company in the strange land was fortunate ; the difficulties which they experienced in getting the royal consent to banish themselves to this wilderness were fortunate ; all the tears and heart-breakings of that ever-memorable parting at Delfshaven had the happiest influence on the rising destinies of New England.

These rough touches of fortune brushed off the light, uncertain, selfish spirits ; they made it a grave, solemn, self-denying expedition. They cast a broad shadow of thought and seriousness over the cause ; and if this sometimes deepened into severity and bitterness, can we find no apology for such a human weakness ?

Their trials of wandering and exile, of the ocean, the winter, the wilderness, and the savage foe, were the final assurance of success. They kept far away from the enterprise all patrician softness, all hereditary claims to pre-eminence. No effeminate nobility crowded into the dark and austere ranks of the Pilgrims ; no Carr nor Villiers desired to lead on the ill-provided band of despised Puritans ; no well-endowed clergy were anxious to quit their cathedrals and set up a pompous hierarchy in the frozen wilderness ; no craving governors were on the alert to be sent over to our cheerless El Dorados of ice and of snow : no ; they could not say they had encouraged, patronized, or helped the Pilgrims ; they could not afterwards fairly pretend to reap where they had not sown. And as our fathers reared this broad and solid fabric unaided, barely tolerated, it did not fall when the favor, which had always been withholden, was changed into wrath ; when the arm, which had never supported, was raised to destroy.

Shut now the volume of history, and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers. Tell me, man of military science, in how many months were they all swept off by the thirty savage tribes enumerated within the early limits of New England ? Tell me, politician, how long did this shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast ? Student of history, compare for me the baffled projects, the deserted

settlements, the abandoned adventures of other times, and find the parallel of this. Was it the winter's storm, beating upon the houseless heads of women and children? was it disease? was it the tomahawk? was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart aching in its last moments at the recollection of the loved and left beyond the sea?—was it some or all of these united that hurried this forsaken company to their melancholy fate? And is it possible that neither of these causes, that not all combined, were able to blast this bud of hope? Is it possible that from a beginning so feeble, so frail, so worthy, not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, a reality so important, a promise, yet to be fulfilled, so glorious?

EDWARD EVERETT.

THE EXPLOITS OF THE PILGRIMS.

It is by no pompous epithets or lively antitheses that the exploits of the Pilgrims are to be set forth by their children. We can only do this worthily by repeating the plain tale of their sufferings; by dwelling on the circumstances under which this memorable enterprise was executed; and by catching that spirit which led them across the ocean.

There seems to be this peculiarity in the nature of their enterprise, that its grand and beneficent consequences are, with the lapse of time, constantly unfolding themselves, in an extent and to a magnitude beyond the reach of the most sanguine promise. Did they propose to themselves a refuge beyond the sea from the religious and political tyranny of Europe? They achieved not that

alone, but they have opened a wide asylum to all the victims of oppression throughout the world. Did they look for a retired spot, where the little church of Leyden might enjoy the freedom of conscience? Behold the mighty regions over which in peaceful conquests they have borne the banners of the cross! Did they seek to prosecute a frugal commerce, in reimbursement of the expenses of their humble establishment? The fleets and navies of their descendants are on the farthest ocean; and the wealth of the Indies is now wafted, with every tide, to the coasts where, with hook and line, they painfully gathered up their frugal earnings. In short, did they, in their brightest and most sanguine moments, contemplate a thrifty, loyal, and prosperous colony, portioned off like a younger son of the imperial household to a humble and dutiful distance? Behold the spectacle of an independent and powerful republic founded on these shores!

And shall we stop here? Is the tale now told? Is the contrast now complete? Are our destinies all fulfilled? My friends, we are in the very morning of our days; our numbers are but a unit; our national resources but a pittance; our hopeful achievements in the political, the social, and the intellectual nature are but the rudiments of what the children of the Pilgrims must yet attain. He who, two centuries hence, shall look back on our present condition, will sketch a contrast far more astonishing; and will speak of our times as the day of small things, in stronger and juster language than any in which we can depict the poverty and want of our fathers.

EDWARD EVERETT.

CONSERVATISM.

Speaking of conservatism, George William Curtis once said : —

“ A friend of mine was a student of Couture the painter in Paris. One day the master came and looked over the pupil's drawing and said to him, ‘ My friend, that line should go so ; ’ and indicated it lightly on the paper with his pencil. To prove the accuracy of the master's eye, the pupil rubbed out the correction and left the line. The next day Couture came, and looking over the drawing, stopped in surprise. ‘ That's curious, ’ said he ; ‘ I thought I altered that. This line goes so, ’ he added, and drew it firmly with black upon the paper. Again the pupil rubbed out the correction. The next day the master came again, stopped short when he saw the drawing, looked at it a moment without speaking ; then, with his thumb-nail, he cut quite through the paper. ‘ That's the way this line ought to go, ’ he said, and passed on.

“ So the hearts and minds of our fathers marked the line of our true development. Conservatism rubbed it out. The Missouri struggle emphasized the line again. Conservatism rubbed it out. The tragedy of Kansas drew the line more sternly. Conservatism rubbed it out. Then, at last, the Divine finger drew in fire and blood, sharply, sharply, through our wailing homes, through our torn and bleeding country, through our very quivering hearts, the line of liberty, and justice, and equal rights ; and Conservatism might as well try to rub out the rainbow from the heavens, as to erase this, the decision of the age.”

TOUSSAINT L'OUVERTURE.

I have selected this extract from the famous lecture of Wendell Phillips, not for public speaking (it has been worn threadbare in that sort of service), but for class exercise. It is in Phillips's best style, and, as an illustration of that style, unsurpassed.

If I stood here to-night to tell the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great General of the century. If I were to tell you the story of Washington, I should take it from your hearts, you, who think no marble white enough in which to carve the name of the Father of his Country. But I am to tell you the story of a negro, Toussaint L'Ouverture, who has left hardly one written line. I am to glean it from the reluctant testimony of his enemies; men who despised him because he was a negro and a slave, hated him because he had beaten them in battle.

You remember Macaulay says, comparing Cromwell with Napoleon, that Cromwell showed the greater military genius, if we consider that he never saw an army until he was forty; while Napoleon was educated from a boy in the best military schools in Europe. Cromwell manufactured his own army; Napoleon at the age of twenty-seven was placed at the head of the best troops Europe ever saw. They were both successful; but, says Macaulay, with such disadvantages, the Englishman showed the greater genius. Whether you allow the inference or not, you will at least grant that it is a fair mode of measurement.

Apply it to Toussaint. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army, — out of what? Englishmen, — the best blood in Europe; and

with it he conquered, — what? Englishmen, — their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery. Yet out of this mixed, and, as you say, despicable mass, he forged a thunderbolt, and hurled it — at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier.

Now, blue-eyed Saxon, proud of your race, go back with me to the commencement of the century, and select what statesman you please. Let him be either American or European; let him have a brain the result of six generations of culture; let him have the ripest training of university routine; let him add to it the better education of practical life; crown his temples with the silver of seventy years; and show me the man of Saxon lineage for whom his most sanguine admirer will wreath a laurel rich as embittered foes have placed on the brow of this negro.

I would call him Napoleon; but Napoleon made his way to empire over broken oaths and through a sea of blood. This man never broke his word. I would call him Cromwell; but Cromwell was only a soldier, and the state he founded went down with him into his grave. I would call him Washington; but the great Virginian held slaves.

You think me a fanatic to-night, for you read history, not with your eyes, but with your prejudices. But fifty years hence, when Truth gets a hearing, the Muse of History will put Phocion for the Greek, Brutus for the Roman, Hamden for England, Fayette for France, choose Wash-

ington as the bright consummate flower of our earlier civilization; then dipping her pen in the sunlight, will write in the clear blue, above them all, the name of the soldier, the statesman, the martyr, Toussaint L'Ouverture.

TRUTH IN RHETORIC.

An American writer, while painting a vivid picture of the state of society in ancient Rome, gives an electrical emphasis to his statement that everywhere throughout the empire, in the progress of decline, "*rhetoric supplanted truth.*" But how could this be? What antagonism is possible between rhetoric and truth, so that one can supplant the other. Rhetoric is truth, and truth is rhetoric: truth combined with the imagination; truth moist with emotion; truth directed to the accomplishment of a purpose; and none the less true because so combined and directed.

There can be no poetry apart from truth; for the ideal is the highest, truest real. Neither can there be any rhetoric apart from truth; for the true is one of its essential elements. Because in a production accordant with rhetorical rules, results of the reasoning only are given, and not the reasoning process itself, truth is none the less there. Because conclusions only are stated, and not the premises by which those conclusions are reached, the truth is none the less there. In its national emblem, its harp, its lilies, its thistle, its lion, its eagle, a whole nation sees the truth of a proposition expressing the national character, the national hope, the national power; and this is the glory of that emblazonry. And the proposition is none the less true to every mind, because in the national emblem it is vivid to the imagination of every eye.

So, many a proposition may be conveyed into our minds through the feelings of our hearts, as well as through the logic of our heads, or the perceptions of our eyes ; and it is none the less true for that. A thought may be so transfused, flooded all over with passion, that not only are we mentally convinced of its truth, but our hearts respond, sometimes so warmly that every fibre thrills with emotion. This does not make that truth false, but all the more true. The words may suggest to our ear but the tap of a drum, or a single strain of a song we've heard at home ; in the words we may see only the wave of a flag, or the glance of an eye, or the flight of a bird that used to build its nest in the old orchard where we played when we were boys ; if our hearts respond to what we see and hear, if we feel its meaning, so that every man of us is conscious of a quiver, is it any the less true because pulses beat quicker, and moistened eyes flash brighter ?

And yet how many will insist that we are descending from the heights of truth into the contradictions of falsehood, when we affirm, "that is rhetoric." Rhetoric everywhere is all of logic, and much more. It is logic vivified, brightening, enlightening : logic on fire, melting : logic suffused, tenderly moving : logic passionate, exalting. Rhetoric is not falsehood, poetic or passionate ; it is systematized truth, combined with imagination and feeling, for the accomplishment of a purpose.

ANSON J. UPSON.

THE DECLARATION OF INDEPENDENCE.

Paragraphs from an imagined speech of John Adams, written by Daniel Webster in his Eulogy on Adams and Jefferson.

The injustice of England has driven us to arms ; and blinded to her own interest for our good, she has obstinately persisted, till independence is within our grasp. We have but to reach forth to it, and it is ours. Why then, should we defer the Declaration of Independence ? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they never can do while we acknowledge ourselves subjects, in arms against our sovereign. Nay, I maintain that England herself will sooner treat for peace with us on the footing of independence, than consent, by repealing her acts, to acknowledge that her whole conduct towards us has been a course of injustice and oppression. Why then, why then, sir, do we not as soon as possible change this from a civil to a national war ? And since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory ?

If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies ; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. Sir, the Declaration will inspire the people with increased courage. Read this Declaration at the head of the army ; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it or perish on the bed of honor. Publish it from the pulpit ; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it or fall with it. Send it to the

public halls ; proclaim it there ; let them hear it who heard the first roar of the enemy's cannon ; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. You and I, indeed, may rue it ; we may not live to the time when this Declaration shall be made good. We may die ; die colonists ; die slaves ; die, it may be, ignominiously and on the scaffold. Be it so ; be it so. But whatever may be our fate, be assured that this Declaration will stand. It may cost treasure, it may cost blood, but it will stand. Through the thick gloom of the present, I see the brightness of the future as the sun in heaven. We shall make this a glorious and immortal day. When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires and illuminations.

Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am ready here to stake upon it ; and I leave off as I begun, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and by the blessing of God it shall be my dying sentiment : Independence now, and Independence forever !

FREE SPEECH.

Free speech is not merely a spark from an eloquent orator's glowing tongue, even though his utterance has power to kindle men's passions or melt their hearts. Free speech is an eloquence above eloquence. It is an oratory of its own, and not every orator is its apostle.

For many years a Carmelite monk touched the souls of men with the consolation of faith; and Paris, listening, said: "This is eloquence." Then in that trial hour of his history, this same preacher, against the impending and dread anathema of Rome, exclaimed: "I will not enter the pulpit in chains;" and the world said: "Hark! this is more than eloquence—it is Free Speech." Yes, eloquence is one thing and free speech is another. Open Macaulay's history. Lord Halifax was the chief silver-tongue among a whole generation of English statesmen; but though he woke the ringing echoes of many a parliament, and though wherever he went he carried a full mouth of fine English, yet never, in all his public career, did he utter as much free speech as John Hampden let loose in a single sentence, when he said: "I will not pay twenty-one shillings and sixpence ship money."

Edward Everett leaves many speeches; Patrick Henry few. But the great word-painter, who busied himself with painting the white lily of Washington's fame, never caught that greater language of free speech that burned upon the tongue of him who knew how to say: "Give me Liberty or give me Death."

Free speech is like the angel that delivered Saint Peter from prison. Its mission is to rescue from captivity some divinely inspired truth or principle, which unjust men have locked in dungeons or bound in chains. For thirty years

the free speech of this country was consecrated to one sublime idea : an idea graven on the bell of Independence, which says : "Proclaim liberty throughout the land, to all the inhabitants thereof." After thirty years' debate on human liberty, this idea is like Ophelia's rosemary : it is for remembrance ; and it calls to mind the champions of free speech in New England. They are the choice master spirits of the age. Some of them have been hissed ; others hailed ; all shall be revered. As the legend runs, Saint Hubert died and was buried. A green branch lying on his breast was buried with him ; and when, at the end of a hundred years, his grave was opened, the good man's body had dissolved into dust ; but the fair branch had kept its perennial green. So the advocates of free speech shall die and be buried, and their laurels be buried with them. But when the next generation, wise, just, and impartial, shall make inquiry for the heroes, the prophets, and princely souls of this present age, long after their bones are ashes their laurels shall abide in imperishable green.

THEODORE TILTON.

MASSACHUSETTS.

Let me recur to pleasing recollections ; let me indulge in refreshing remembrances of the past ; let me remind you that in early times no States cherished greater harmony, both of principle and of feeling, than Massachusetts and South Carolina. Would to God that harmony might again return. Shoulder to shoulder they went through the Revolution ; hand in hand they stood round the administration of Washington, and felt his own great arm lean on them for support. Unkind feeling, if it exist, alienation

and distrust, are the growth, unnatural to such soils, of false principles since sown. They are weeds, the seeds of which that same great arm never scattered.

I shall enter on no encomium upon Massachusetts. She needs none. There she is. Behold her and judge for yourselves. There is her history. The world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker Hill; and there they will remain forever. The bones of her sons, fallen in the great struggle for independence, now lie mingled with the soil of every State, from New England to Georgia; and there they will lie forever.

And where American liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness, under salutary and necessary restraint, shall succeed to separate it from that Union by which alone its existence is made sure, it will stand, in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain, over the friends who gather round it; and it will fall at last, if fall it must, amidst the proudest monuments of its own glory, and on the very spot of its origin.

DANIEL WEBSTER.

THE EXAMPLE OF THE FATHERS.

We stand to-day on a great battle-field, in honor of the patriotism and valor of those who fought upon it. It is the step which they made in the world's history we would

seek to commemorate ; it is the example which they have offered us we would seek to imitate. The wise and thoughtful men who directed this controversy knew well that it is by the wars that personal ambition has stimulated, by the armies whose force has been wielded alike for domestic oppression or foreign conquest, that the sway of despots has been so widely maintained. They had no love for war or any of its works, but they were more ready to meet its dangers in their attachment to the cause of civil and religious liberty. They desired to found no Roman republic, "whose banners, fanned by conquest's crimson wing," should float victorious over prostrate nations ; but one where the serene beauty of the arts of peace should put to shame the strifes that have impoverished peoples and degraded nations. To-day let us rejoice in the liberty which they have gained for us ; but let no utterances but those of peace salute our ears — no thoughts but those of peace animate our hearts.

Above the plains of Marathon, even now, as the Grecian shepherd watches over his flocks, he fancies that the skies sometimes are filled with lurid light, and that in the clouds above are re-enacted the scenes of that great day when, on the field below, Greece maintained her freedom against the hordes which had assailed her. Again seem to come in long array, rich with "barbaric pearl and gold," the turbaned ranks of the Persian host, and the air is filled with the clang of sword and shield, as again the fiery Greek seems to throw himself upon and drive before him his foreign invader ; shadows though they all are, that flit in wild, confused masses along the spectral sky.

Above the field where we stand, even in the wildest dream may no such scenes offend the calmness of the upper air ; but may the stars look forever down upon pros-

perity and peace ; upon the bay studded with its white-winged ships ; upon the populous and far-extending city, with its marts of commerce, its palaces of industry, its temples where each man may worship according to his own conscience ; and, as the continent shall pass beneath their steady rays, may the millions of happy homes attest a land where the benign influence of free government has brought happiness and contentment, where labor is rewarded, where manhood is honored, and where virtue and religion are revered.

CHARLES DEVENS, JR.

A PLEA FOR IRELAND.

The sons of Ireland have sworn to be free. The men of Ireland have said : "Long enough have we watched and waited and trusted. Long enough have we been cajoled, derided, and deceived. It is time for us to act !" These were not words tossed to the eddies of the wind. They were in terrible earnest. Silent, straightforward, swift, the cause progressed. Sincere, resolute, and undismayed, with their hearts in their work and their reliance upon God, they created a mighty force. It is now ready to act. Already over the hoarse, surging sea, comes to our ears the sweet voice of Liberty, girding up her loins to battle with the oppressor. Already in the eastern horizon flashes the sunburnt banner of Erin, upheld by the strong arms of patriotism, and borne to success by the resistless audacity of outraged and desperate men. Everything is staked upon the result : life, honor, manhood, freedom.

Will you witness the struggle between liberty and despotism, and tender no encouragement to the oppressed ?

Will you see the desperate effort to throw off the insult of centuries, and sit impassive and look upon it with alien eyes? Can you Americans look with apathy upon a people whom ruin and dishonor stare in the face, a people bowed down by the heartless tyranny of centuries, a people maddened by the horrors of inexpressible thralldom? Can you see this people stretching out their manacled hands to you and asking you in the name of God and humanity to aid them, and turn a deaf ear to their supplications and a cold denial to their prayers? Oh, remember as you are freemen, how you value that freedom, and aid this people to obtain theirs! Remember as you are Americans that it is your privilege and pride to assist in raising to the same glorious position with yourselves, all enthralled, enslaved nations! Remember as you are Christians that your duty is to help the weak and oppressed against the might of injustice!

To whom can they look if you desert them? And have you reason to love Ireland's oppressors? Have you forgotten her insults, her taunts, her joy at your disaster, her grief at your success? Have you forgotten the aid she gave your enemies by land and by sea? On the other hand, where can you look and not find instances of Irishmen giving, with their labor and their lives, proof of their love for liberty, and the land that gave them birth, and the land that gave them shelter in exile? What American battle-field can you find that is not soaked with Irish blood and sanctified by Irish valor? We appeal to you in the name of a distressed and crushed people to lend your help in rescuing them from thralldom. We appeal to you in the sacred name of Liberty, of which you are the chosen people, to reach out your hand to aid a nation struggling to be free.

THE SLAVE OF BOSTON.

On the 24th of May, 1854, the city was calm and still. A poor black man was at work with one of his own nation earning an honest livelihood. A Judge of Probate, Boston born and Boston bred, a man in easy circumstances, a professor in Harvard College, was sitting in his office, and with a single stroke of his pen dashed off the liberty of a man, a citizen of Massachusetts. He leaves the writ with the marshal, goes home to his family, caresses his children, and enjoys his cigar. The frivolous smoke curls round his frivolous head; he lies down to sleep and dreams such dreams as haunt such heads. But when he awakes next morn, all the winds of indignation, wrath, and honest scorn are loosed. Before night they are blowing all over the commonwealth, and before another night they have gone to the Mississippi, and wherever the lightning messenger can tell the tale.

So I have read in an old mediæval legend, that one summer afternoon there came up all hot from Tartarus a shape garmented and garbed to represent a man. He walked quiet and decorous through Milan's stately streets and scattered an invisible dust. It lay along the street; it touched the walls; it ascended to the cross on the minster's utmost top; it went down to the beggar's den. Peacefully he walked through the streets, vanished, and went home. But the next morning the pestilence was in Milan, and ere a week had sped, half the population were in their graves, and half the other half, crying that hell was clutching at their throats, fled from the reeking city of the plague.

I have studied the records of crime; I can understand how a man commits a crime of rage or passion, nay, of

ambition or revenge; but for a man in Boston, with no rage or passion, no ambition or revenge, to steal a poor negro, this fact I cannot understand. When a man, bred in Boston, within sight of Faneuil Hall, with all its sacred memories; within two hours of Plymouth Rock; within a single hour of Concord and Lexington; in sight of Bunker Hill — when he will commit such a crime, it seems to me there is no parallel in history. Come, Nero, thou awful Roman emperor; come, St. Dominic; come, Torquemada, fathers of the Inquisition, seek your equal here! No, pass by — you are no companions for a man like this! Come, shade of Jeffreys, thou judicial butcher! for two hundred years thy name has been pilloried in the face of the world, and thy memory gibbeted before mankind! Go, tell them there is a God! aye, and a judgment, too, where a slave can appeal against him that made him slave, to Him that made him man!

THEODORE PARKER.

APPEAL IN BEHALF OF GREECE.

There is reason to apprehend that a tremendous storm is ready to burst upon our happy country — one which may call into action all our vigor, courage, and resources. Is it wise or prudent, then, in preparing to breast the storm, if it must come, to talk to this nation of its incompetency to repel European aggression, to lower its spirit, to weaken its moral energy, and to qualify it for easy conquest and base submission? If there be any reality in the dangers which are supposed to encompass us, should we not animate the people, and adjure them to believe, as I do, that our resources are ample, and that we can bring

into the field a million of freemen, ready to exhaust their last drop of blood, and to spend their last cent, in the defence of the country, its liberty and its institutions? And has it come to this? Are we so humble, so low, so debased, that we dare not express our sympathy for suffering Greece; that we dare not articulate our detestation of the brutal excesses of which she has been the bleeding victim, lest we might offend one or more of their imperial and royal majesties? Are we so mean, so base, so despicable, that we may not attempt to express our horror, utter our indignation, at the most brutal and atrocious war that ever stained earth or shocked high heaven; at the ferocious deeds of a savage and infuriated soldiery, stimulated and urged on by the clergy of a fanatical and inimical religion, and rioting in all the excesses of blood and butchery, at the mere details of which the heart sickens and recoils?

But it is not for Greece alone that I desire to see the measure adopted. It will give her but little support, and that purely of a moral kind. It is principally for America, for the credit and character of our common country, for our own unsullied name, that I hope to see it pass. What appearance on the page of history would a record like this exhibit? "In the month of January, in the year of our Lord and Saviour, 1824, while all European Christendom beheld, with cold and unfeeling indifference, the unexampled wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States to send a messenger to Greece to inquire into her state and condition, with a kind expression of our good wishes and our sympathies—and it was rejected!" Go home, if you can, go home, if you dare, to your constituents, and tell them that you voted it down. Meet, if you can, the appalling countenance of those who sent you here,

and tell them that you shrunk from the declaration of your own sentiments ; that you can not tell how, but that some unknown dread, some indescribable apprehension, some indefinable danger drove you from your purpose ; that the spectres of scimitars, and crowns, and crescents gleamed before you and alarmed you ; and that you suppressed all the noble feelings prompted by religion, by liberty, by national independence, and by humanity. I cannot bring myself to believe that such will be the feelings of a majority of this committee. But, for myself, though every friend of the cause should desert it, and I be left to stand alone with the gentleman from Massachusetts, I will give to this resolution the poor sanction of my unqualified support.

HENRY CLAY.

TRUE FRIENDS OF THE UNION.

Among these graves we would not recall one memory of bitterness and anger. With equal love for what was good in their common humanity, with equal forgiveness for what was evil, Nature folds alike the ashes of loyalist and rebel in her resurrection robes of spring-time flowers. Courage and honor alike require that we who, by God's providence, were victors in the strife, should be freely and absolutely generous in peace. Courage and honor equally require that they who were beaten should yield manly submission to the decision of that final tribunal of the sword to which they appealed.

Does any seek this day, for any cause, to revive the old prejudice of class and caste and race ? He is no friend of the Union. Does any seek this day, for self or partisan

success, to set white against black or black against white? He is no friend of the Union. The man who this day draws the color line in politics is either traitor, knave, or simpleton. His place is among the shadows and bats of the past, and not in the sunlight of the present. Does any seek to deny to loyal comers in any part of the South full citizenship, complete protection, and hearty welcome, because such comers wore the Federal blue in other days? He is no friend of the Union. Does any seek to taunt loyal subjects of the law and keepers of the peace, because such wore the gray in days of battle? He is no friend of the Union.

Where so-called Conservatism has triumphed there have been too often practical intolerance, practical denial of personal liberty, practical denial of popular education, and persistent effort to revive old systems under new forms. Where so-called Radicalism has succeeded there have been too often official corruption and venality. One turns in sadness from such partisanship on either side, and asks for a patriotism of conscience, courage, and common sense, that will neither coerce the ballot of the citizen nor steal the revenue of the State; that will deal with white and black alike in the great but rare wisdom of simple justice; that will seek to perform each public trust with brave fidelity and intelligent honesty.

STEWART L. WOODFORD.

GERMAN UNITY.

Have you ever read that poem of Arndt's, "What is the German's Fatherland?" Arrogant French Diplomacy little knew the storm it was gathering to burst upon its

own head. It planned the disruption of a people, but inspired a song which bound it with cords the wildest martial fury could not snap. How all their later history breathes and pulsates with this unity of race. How the word "Fatherland" is twined about the very tendrils of the German heart!

Why was Frederic called the "Hero of Rosbach"? That was not a great victory. The well-regulated Prussian valor easily overcame a dunce of a general and his ill-disciplined army. It has been honored and crowned because it made a day memorable as Agincourt or Bannockburn. Hitherto Germans had fought Germans. The defeat of one could not be called the honest pride of the other. Rosbach was the first field won from the Gallic race by a pure Teutonic army since the age of Charlemagne. It gave language to unuttered feelings, and distinctly proclaimed the reality of a German nation.

Another war drew the same character in a bolder hand. Six short weeks humbled the power of Austria and pointed the way to Prussian ascendancy. No thrill of joy ran from the Baltic to the Alps. Stained and tattered banners hung in the churches of Berlin; but they told only the story of one blood and one language. The power of a Bismarck had crushed forever the ambition of a Leopold; but Germany kept an ominous silence, and only cast suspicious glances at the would-be autocrat of Europe.

A handful of years and the scene has changed. A rumor floats on the heated air of a summer day that startles the quiet of a sleepy hamlet, and rises above the din of the busiest mart. It is the courier of war, telling with panting breath how Paris resounds with the cry of "On to Berlin," and how a French army is marching for the Rhine. The sluggish German blood quickens its flow,

and the national heart throbs with a stronger life. Visions of desecrated homes and polluted altars rise unbidden, and the Fatherland is bulwarked by a million men. "Empire of the Air" no longer, Germany becomes the "Empire of the Land," and vows to guard forever the ancient freedom of the Rhine.

ARTHUR S. HOYT.

MODERN KNIGHTS ERRANT.

When Don Quixote started on his famous expedition, men fancied they saw dead Chivalry riding like another Cid to its own burial. But Chivalry did not die with the knight of La Mancha; and Cervantes, aspiring to celebrate its death, has only marked the epoch of its survival.

No type of mediæval chivalry but has its counterpart in every age. Take that class of knights of which Godfrey stands as representative. His was a life consecrated to a single end. Hardships endured, disease welcomed, perils faced, that the Cross might triumph. Such a champion in our day was Sumner. Not a great statesman, but a man with a great ideal; and Godfrey did not more devoutly fix his eyes upon the sepulchre of Christ, than did Sumner upon the emancipation of the slave. Through long years of defeat, against the opposition of friends and the persecution of enemies, never swerving, but with the rights of the negro in his brain and heart, he swept right on to the end, a true Knight Errant in Freedom's Crusade.

There is another class of Knights Errant, restless, fiery, of lofty faith and stainless honor; men who fight to prove their arms; who prize the conflict higher than the victory; who achieve great and worthy deeds for the sake of knightly

glory and prestige. This class, represented in another age by Bayard, has its perfect type in Garibaldi. The story of his life reads like the chronicles of Froissart, or the romance of a Troubadour. His career began when, from the cradle of Austrian despotism, Italy raised its infant wail. Then in Sardinia and France, in Tunis and Sicily, amid the passes of the Alps and away in another hemisphere, upon the banks of the Plata, drooping humanity caught the music of his voice, and felt the magic of his presence. Wherever he went, oppression shrunk back and liberty took hope. Beautiful in person, frugal in habits, brave in battle, he is the living embodiment of that spirit which centuries ago tilted at Camelot, and fought the Moors in Spain.

Our age has many champions whose names are written in fadeless lines—Kossuth and O'Connell, Mazzini and Hugo, John Brown and Toussaint L'Ouverture—as proud a cavalcade as ever swept Castilian lists or rode to Palestine. Sleep on, Cervantes, in thy grave at La Trinidad. Chivalry is not dead. As long as men will struggle after ideals of beauty, honor, and truth, wherever they may be, so long will the graces of knighthood endure.

THE MINUTE MAN OF THE REVOLUTION.

The Minute Man of the Revolution! And who was he? He was the husband and father, who left the plough in the furrow, the hammer on the bench, and, kissing wife and children, marched to die or to be free! He was the old, the middle-aged, the young. He was Captain Miles, of Acton, who reproved his men for jesting on the march! He was Deacon Josiah Haines, of Sudbury, eighty years

old, who marched with his company to South Bridge, at Concord, then joined in that hot pursuit to Lexington, and fell as gloriously as Warren at Bunker Hill. He was James Hayward, of Acton, twenty-two years old, foremost in that deadly race from Charlestown to Concord, who raised his piece at the same moment with a British soldier, each exclaiming, "You are a dead man!" The Briton dropped, shot through the heart. Hayward fell, mortally wounded.

"Father," said he, "I started with forty balls; I have three left. I never did such a day's work before. Tell mother not to mourn too much; and tell her whom I love more than my mother that I am not sorry I turned out."

This was the Minute Man of the Revolution! The rural citizen, trained in the common school, the town meeting, who carried a bayonet that thought, and whose gun, loaded with a principle, brought down, not a man, but a system. With brain and heart and conscience all alive, he opposed every hostile order of British counsel. The cold Grenville, the brilliant Townsend, the reckless Hillsborough derided, declaimed, denounced, laid unjust taxes, and sent troops to collect them; and the plain Boston Puritan laid his finger on the vital point of the tremendous controversy, and held to it inexorably. Intrenched in his own honesty, the king's gold could not buy him; enthroned in the love of his fellow-citizens, the king's writ could not take him; and when, on the morning at Lexington, the king's troops marched to seize him, his sublime faith saw, beyond the clouds of the moment, the rising sun of the America we behold, and, careless of himself, mindful only of his country, he exultingly exclaimed, "Oh, what a glorious morning!" He felt that a blow would soon be struck

that would break the heart of British tyranny. His judgment, his conscience, told him the hour had come.

Do you remember, in that disastrous siege in India, when the little Scotch girl raised her head from her pallet in the hospital, and said to the sickening hearts of the English, "I hear the bagpipes; the Campbells are coming"? And they said, "No, Jessie; it is delirium." "No, I know it; I heard it far off." And in an hour the pibroch burst upon their glad ears, and the banner of Saint George floated in triumph over their heads. And so, at Lexington Square, the Minute Man of the Revolution heard the first notes of the jubilee which, to-day, rises from the hearts and fills the minds of a free people.

GEORGE WILLIAM CURTIS.

A GOOD AND HONEST HEART.

In the old castles that are scattered all over England, you are sure to find in one of the strongest towers a well of living water, deep and pure, and sure never to fail. It was the indispensable condition of a citadel of the first order. If no such well could be found in the heart of the hill, the castle was of small account; the foe would come and camp about the walls, would prevent the defenders from reaching a spring, and then it was only a question of time when they would faint for thirst, and open their gates. But with that deep well bubbling and swelling below, they could hold the fortress against every assault.

So it is with a man in this time, which is, I suppose, only the epitome of all times. If he has a good and honest heart, it is like that spring in the castle, a fountain, from which he can draw strength to hold his own, whatever

comes. A man is weak only in his power of resistance to the temptations that beset him when that central deep is dry. Let him feel the perpetual springing of this life, and he fears nothing that can come. It is no more trouble for him to be true in all things, than it is to be true to the mother that bore him, or the child that stands at his knee. It no more occurs to him that he can swerve from his integrity, if the law does not hold him to it, than he can realize that the law restrains him from smiting his mother on the face.

I know of no blessing I would ask of Heaven before a good and honest heart. If I were conscious I did not possess it as I should, to make me the man I ought to be, I would like the whole burden of my prayer then day and night to be, "Lord, give me a good and honest heart." If I read a book, it should be one that could tell me of something about a man who had such a heart, and how it carried him through mightily, and never failed till he had crossed the river and was safe in heaven. I would watch for all that was passing around me, to see where the honest heart came in, and what it did; and weep and laugh and sing or pray over that, and take off my cap to it, and shake out my banner for it, and strike my harp for it, and wear my crown. Everything that was real and true, that shone with honor and honesty, I would cherish as the choicest and chiefest. Everything that was base and mean, I would hate and fear, as men hate and fear the adder. There should be no compromise, no divided heart, any more than there is in any other matter of life and death; this side and that should be worlds to me as they were to the Master, eternal life and eternal death. And I would choose life that I might live.

ROBERT COLLYER.

PATRIOTISM.

Bereft of patriotism, the heart of a nation will be cold and cramped and sordid; the arts will have no enduring impulse, and commerce no invigorating soul; society will degenerate, and the mean and vicious triumph. Patriotism is not a wild and glittering passion, but a glorious reality. The virtue that gave to Paganism its dazzling lustre, to Barbarism its redeeming trait, to Christianity its heroic form, is not dead. It still lives to console, to sanctify humanity. It has its altar in every clime: its worship and festivities.

On the heathered hills of Scotland the sword of Wallace is yet a bright tradition. The genius of France, in the brilliant literature of the day, pays its high homage to the piety and heroism of the young Maid of Orleans. In her new Senate Hall, England bids her sculptor place, among the effigies of her greatest sons, the images of Hampden and of Russell. In the gay and graceful capital of Belgium, the daring hand of Geefs has reared a monument full of glorious meaning to the three hundred martyrs of the revolution.

By the soft blue waters of Lake Lucerne stands the chapel of William Tell. On the anniversary of his revolt and victory, across those waters, as they glitter in the July sun, skim the light boats of the allied cantons. From the prows hang the banners of the republic, and as they near the sacred spot, the daughters of Lucerne chant the hymns of their old poetic land. Then bursts forth the glad *Te Deum*, and Heaven again hears the voice of that wild chivalry of the mountains, which, five centuries since, pierced the white eagle of Vienna, and flung it bleeding on the rocks of Uri.

At Innspruck, in the black aisle of the old cathedral, the peasant of the Tyrol kneels before the statue of Andreas Hofer. In the defiles and valleys of the Tyrol, who forgets the day on which he fell within the walls of Mantua? It is a festive day all through his quiet, noble land. In that old cathedral his inspiring memory is recalled amid the pageantries of the altar : his image appears in every house : his victories and virtues are proclaimed in the songs of the people ; and when the sun goes down, a chain of fires, in the deep red light of which the eagle spreads his wings and holds his giddy revelry, proclaims the glory of the chief whose blood has made his native land a sainted spot in Europe.

THOMAS FRANCIS MEAGHER.

THE FUTURE OF AMERICA.

In one of the mightiest battles of the Spanish Peninsula, Napier, I think it is, records that a truce was sounded at noon, that the roar of artillery ceased, and the men, who but an hour before had been whirling like storms upon one another, came down to the brook which divided the battle-field to quench their thirst, and reached forth friendly hands and exchanged kindly greetings across it. To-night there is a truce throughout this land. We seize the charmed hour to hush every conflict ; to let the whirl of business run out to stillness ; to pause, and from opposite sides look kindly at each other. While other nations are casting off the chains of despotism, while God is hurling and drawing the oppressors of the earth down to the rocks, what is to be the position, what the watchword, of this Republic ?

To-day God is bringing before this people new problems. Now it is one subject, now another. Now it is temperance ; now the position of woman ; then, again, that great shadow, looming above the horizon, the reconstruction of the Republic. Vast, difficult, hazardous questions ! Who shall take them and tear them open, and let the light shine through them ? It is the work of this generation to prove to the nineteenth century, in the face of Christendom and for the race, the fact that the people do actually govern. The American Republic must live. Popular commotion and partisan fury may dash their mad wars against it ; but they shall roll back shattered, spent. Persecution shall not shake it, fanaticism disturb it, nor revolutions change it. But it shall stand towering sublime, like the last mountain in the deluge, while the earth rocks at its feet and thunders peal above its head — majestic, immutable, magnificent.

The only forces in the moral world are men of conviction. We live in a land where laws are nothing, armies nothing, unless sustained and shielded by public opinion. If a thousand cannon are alongside, they do not alter the opinions of a million of men. How many Bull Runs do you think it would take to drive the Declaration of Independence out of New York and Massachusetts ? I cannot answer for New York ; but I know you could steep the ground of the Bay State with the blood of a hundred Bull Runs, and she would spring to her feet and cry : “All men *are* created equal !”

Despair not, then, soldier, statesman, citizen. We shall yet dwell together in harmony, and but one nation shall inhabit our sea-girt borders. Liberty and union shall spread a civilization from the Occident to the Orient — from the flowery shores of the great Southern gulf to the

frozen barriers of the great Northern bay! Not intertwined with slavery, but purged of its contamination; a civilization that means universal freedom, universal enfranchisement, universal brotherhood!

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